

ECLECTIC
SHORT-HAND.



J. G. CROSS.

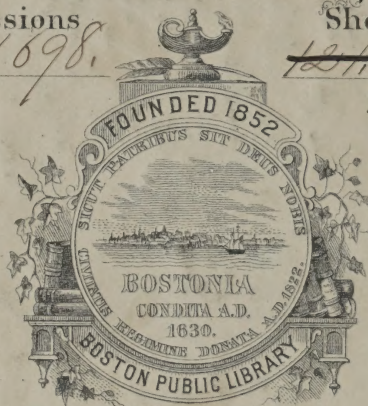
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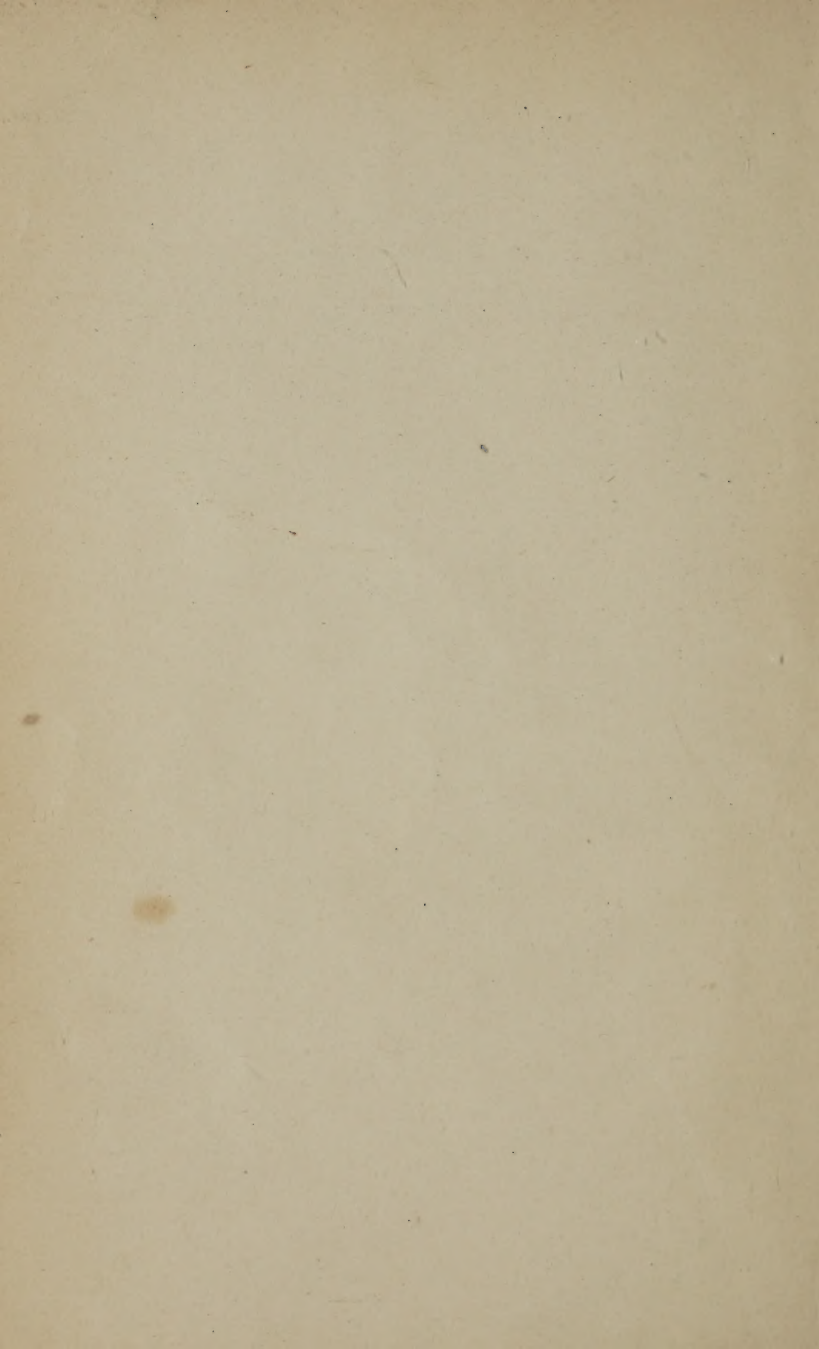
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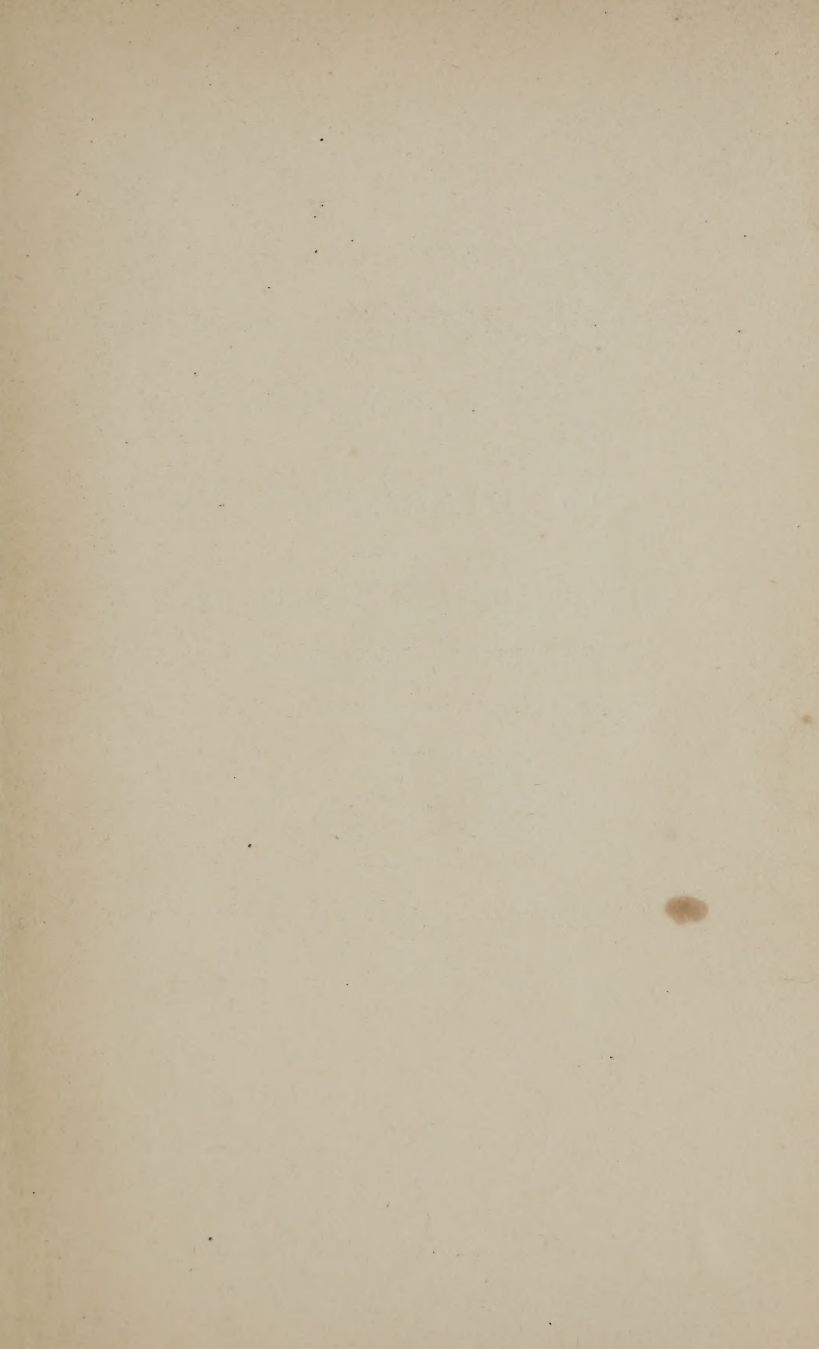
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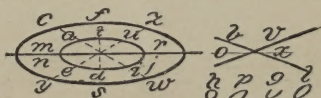
DIAGRAM

SHOWING THE

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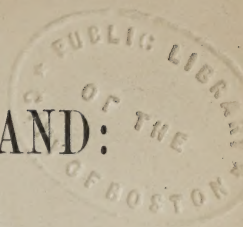
DERIVED FROM THE FLATTENED ELLIPSE,

THE SWIFTEST AND MOST EASILY EXECUTED OF ALL OUTLINES.



FACILE LINES, RAPID MOVEMENT INTERDEPENDENT.

ECLECTIC SHORT-HAND:

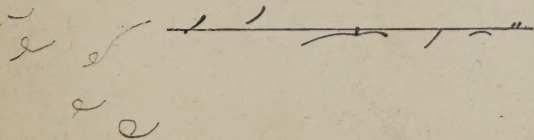


WRITING BY PRINCIPLES INSTEAD OF
ARBITRARY SIGNS,

FOR GENERAL USE AND VERBATIM REPORTING.

By J. GEO. CROSS, M.A.

WRITING IS THE CONSERVATOR OF THOUGHT.

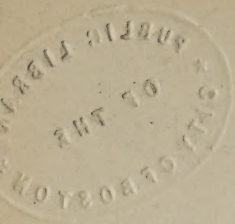


FIFTH THOUSAND.

THOROUGHLY REVISED AND COMPLETED.

CHICAGO:
S. C. GRIGGS AND COMPANY.
1883.

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L. H.

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TO GEORGE YEAGER, M.A.

OF LAUDERBACH ACADEMY, PHILADELPHIA,

AND PRESIDENT OF

"PHILADELPHIA COLLEGE OF ECLECTIC SHORT-HAND,"

FOR HIS ARDENT ESPOUSAL AND SUCCESSFUL EFFORTS AS THE CHIEF APOSTLE

OF THIS NEW BRANCH OF PHONOGRAPHIC ART, IS THIS

BOOK APPRECIATIVELY DEDICATED BY

THE AUTHOR.

PREFACE.

THIS system of short-hand writing is published and offered to the public as the simplest in construction, the easiest to learn, the briefest and yet the fullest phonetic writing of the language which has yet been devised.

The present is a thorough revision of the first and second editions, containing such changes and improvements as the author, aided by Professor George Yeager, M.A., of Philadelphia, and several other enthusiastic writers of the system, have after long practical application seen fit to introduce.

The plates for this edition are made by the phototype process, by the Moss Engraving Company, N. Y., the writing from which they are photographed having been written with the pen at a rate of from one hundred and fifty to two hundred words a minute, instead of being slowly and laboriously executed, making the plates pure samples of a natural and easy reporting style of writing.

Provisions are made in the system by which it may be written on ruled or unruled paper with pencil or pen, and with the Engrossing pen, or the Stylograph.

The alphabetic changes in this edition are to be permanent, and are the result of an effort to dispense with vertical strokes, rendering the movement more simple and facile. All the letters are now either left oblique, right oblique, or horizontal, rendering the movements far more

like those of long hand to which the hand is already accustomed. This is regarded as one of the most valuable features of the system.

The changes in the position alphabet have been made so that all words may begin on the same principle, viz : by writing the first letter on the position of and to express the second—so that the first movement of the pen always expresses the first two, three, or four letters of a word. By this position scheme any and every letter of the alphabet may be clearly expressed without writing, giving a brevity to the system hitherto unapproached, while it at the same time aids in legibility.

Projected on a new plan, a system of writing by principles or rules, without exceptions, a system with less than thirty-five word signs, yet writing words more full but with less strokes than any other, it could not have sprung into being full fledged. It has had a growth, has been widely studied, is practically employed by many, is no longer an experiment, but a vital factor in the great field of stenography. Hence, after years of unwearied study, actuated only by the purpose to reach a higher degree of perfection in simplicity, we present it to the public, confident that it is needed, and will survive.

Some slight imperfections of the third edition are corrected in this, and the suggestions in the supplement add both to the brevity and simplicity of the system.

If the reader of this preface wishes to get some further idea of the simplicity of this system, let him turn to the subject of Word Signs, p. 77, or to the Synopsis of Principles, p. 107.

THE AUTHOR.

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ECLECTIC SHORT-HAND.

CHAPTER I.

POSITION AND MOVEMENT IN WRITING.

To the writer of short-hand, as to the long-hand writer, correct position is of the utmost importance; both for its influence upon the health, and to promote ease and freedom of movement. Without unrestrained and easy movement there can be no boldness, no exactness nor grace in writing. There cannot be unrestrained movement without such posture as will conduce to it.

Whether, then, the writer sits or stands, the position of the entire person should be such as not only to allow the involuntary action of all the vital organs, but, also, the fullest possible freedom of all the muscles of the entire arm, hand and fingers. Thus unrestrained, writing can be continued hours without fatigue, while simply grasping the pen tightly, or resting the arm, the wrist or the hand heavily on the desk is sufficient to cause uneasiness and fatigue within a few minutes. Especially will the bending forward to the right or to the left of the head, shoulders, or trunk, so hinder the action of the vital forces as in a short time to cause a sense of unrest, cramping and impoverishing the style of writing, finally

producing permanent ungracefulness in attitude and action, with an enervated and diseased condition of the entire person.

As movement cannot but depend on the position of the writer, so the character of the writing depends on the movement. To illustrate: if the pen be so held in the fingers, and the arm so placed on the table, that the top of the pen-holder points over the shoulder, then the natural movement of the fingers will produce writing of the ordinary slope, but if the hand is rolled over to the right, so that the pen-holder points away from, instead of toward, the person, the movement of the fingers will naturally produce the back-hand style of writing, while holding the pen so that the holder is turned neither to the right nor the left, but is held in a line with the arm, will produce a style of writing nearly or quite vertical, producing lines sloped either to the right or left with equal facility.

The last-named position is the proper one for the writer of short-hand; because the alphabetic lines, instead of following a uniform direction, as in long-hand, are written in various directions, viz, horizontal, sloping to the left, and to the right; and this pose of the pen is best adapted to these varying movements.

To secure this position, lay the hand on the desk so that the knuckle of the forefinger will be turned upward, the hand and arm rolling a little to the right from the position for long-hand. The pen should be held firmly, but not tightly, between the thumb and first two fingers, placing the end of the thumb against the holder opposite the first joint of the forefinger. The pen should extend

far enough below the fingers to touch the paper without special effort. The third and fourth fingers should bend under the hand and away from the first two, resting on the paper, thus supporting the hand, and rendering the movement of the thumb and pen-fingers freer. The arm and hand should lie on the desk, with the least possible weight, that the movement in any desired direction may be unimpeded. A heavy rest at any point will hamper that freedom of stroke necessary to all good writing, and especially so to easy short-hand. The writer must learn to avoid any rigidity of muscles caused by resting heavily, holding the pen tightly, or stiffening the arm, hand or fingers; all of which must be easy and flexible, as only under such conditions can the highest skill in execution be acquired.

It is the practice of some writers to hold the pen-holder between the first and second fingers, instead of the thumb and forefinger. This position is sufficient for the movement of the arm, but the pen between the fingers forces them apart, and the movement of both is against the pen-holder, instead of on, and in harmony with, each other; hence it should not be practiced in short-hand, in the execution of which the finger movement is so essential.

A habit of bending the fingers too much, can be easily overcome by placing the end of the thumb against the holder, opposite the first joint of the forefinger, and resolutely maintaining it in that position, entirely preventing bending of the fingers.

It is essential that the points of the pen should press equally on the paper. To accomplish this while the hand

is rolled a little to the right, it will be necessary to roll the pen in the fingers a little toward the thumb. If the writer takes the pen in his hand as above instructed, he will see that the right point touches the paper first, and if the pen is a sharp one, it will scratch the paper when moved. Let him now press down a little with the thumb, thus rolling the pen to the left, and the left point of the pen will also touch the paper, its movement becoming smooth and easy.

In sitting at a table to write, if square before it, place both arms on it, leaning slightly on the left, thus leaving the right arm free. Place the arm well on the desk across the middle of the paper, and parallel with its sides. Thus positioned, it will move with equal readiness to the right or to the left, and will be perfectly buoyant, like cork on water, possessing great power for protracted work. For a change of position, and the ease consequent to it, the right side may be turned obliquely toward the table, resting the left hand on the edge of the table or on the left arm of the chair, sitting resolutely erect to maintain a healthful posture and lightness of rest.

The short-hand writer should frequently practice writing on a book or small board placed on his knee, resting the hand and arm only on the ends of the third and fourth fingers; he should also write standing with the book or paper held on his left hand, to fit himself thus for any emergency that may accidentally arise.

Movement.—In short-hand, the movement must be both circumscribed and exact, while it is free and flowing. Flourishing has no place here; hence all the exer-

cises and all practice for the development of movement, while they tend to freedom, must result in absolute certainty of form. In long-hand, it is customary to give large, flowing, free exercises to induce a bold and off-hand execution; but in short-hand no drill can be better for the movement required than the characters themselves, which should be written singly, and combined, with a free but careful movement, slowly at first, steadily increasing the rate of speed as familiarity with their forms is acquired, writing always in a free-hand manner, yet with an uncompromising purpose to secure exactness in form, direction and size. The pen should neither drag nor hurry; its movement never slow, but always deliberate and decisive. Persevering practice, with careful attention to these points, will, by daily accretion of power, finally impart skill to the most obstinate muscles.

Pens.—Use only good ones, with fine but smooth firm points and flexible nibs. Such, with good paper and good ink, will, if properly handled, always produce satisfactory results.

It is impossible to specify any pen adapted to all writers, as the pen must necessarily vary in flexibility and fineness with the delicacy and sensitiveness of the hand which wields it; still, any hand will acquire power faster and more surely by the use of a delicate and well appointed instrument than with an inferior one. There is a magnetism in the action of a good pen that at once lifts the hand to its utmost power.

The following are used by the author with perfect satisfaction; viz: Gillott's Nos. 404, 303, 1, 170; Esterbrook's No. 128, with some of the Spencerian and Payson,

Dunton and Scribner's pens. A gold pen, if adapted to the hand and to the style of writing to be done, is superior to all others in ease of action and certainty of results. The author has invented and patented a first-class combined fountain pen, especially for short-hand writing, which he is prepared to provide to order, adapted to the requirements of any hand.

The writer should not use a heavy, large holder, nor one very highly polished, as either will impair freedom of movement. In selecting a holder, be careful to see that it does not, as many cheap holders do, pitch the pen forward. When in its place, the pen should stand true on a line with the holder. Be careful in placing it in the holder to insert it exactly in the middle of the slot and not to one side of it, as this will materially modify its action.

Use only first-class paper with the pen.

Should a pencil be used, let it be a medium hard one, as Faber's Stenographic or Dixon's Professional, and always well sharpened.

The pencil requires soft paper, else it is liable to slip, producing indefinite lines. The classical practice books that are prepared to accompany this system are adapted to the use of either pen or pencil.

LESSON I.

LINES.

The *line* is the shortest distance between two points. It is used to represent letters, and in this system is written in three different directions, viz: horizontal, right oblique, and left oblique. No vertical strokes are used.

HORIZONTAL. RIGHT OBLIQUE. LEFT OBLIQUE.



It is also written both short and long in each direction.



CURVES.

Curves are used to express letters, and like lines are drawn in three different directions.

HORIZONTALS. RIGHT OBLIQUES. LEFT OBLIQUES.



They are not only drawn in opposite curves in the different directions, as above, but, like lines, are also drawn both short and long.



These curves are the arcs of flattened ellipses, such as the hand naturally makes in a rapid effort to produce continued motion.

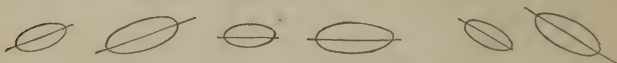
ELLIPSES.



These outlines should be frequently and rapidly practiced, in continuous line as movement exercises, to acquire

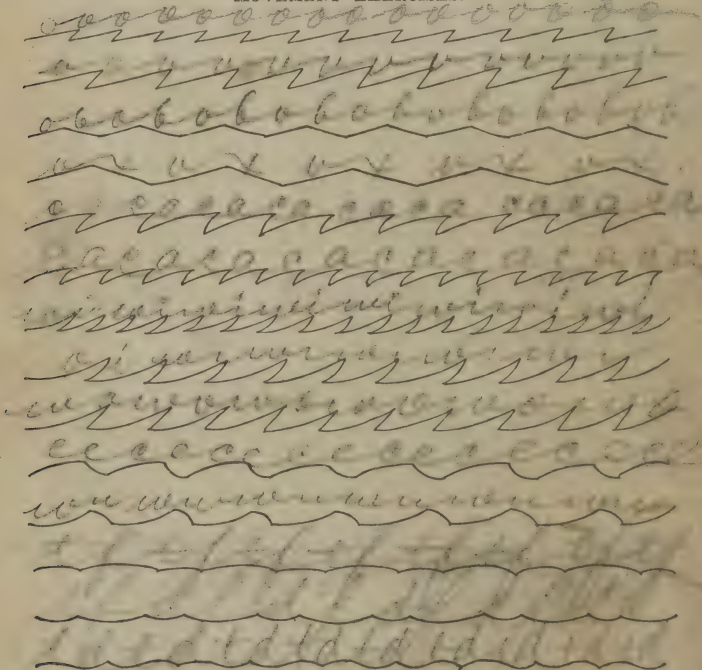
freedom of stroke; writing each in opposite directions, as indicated by the arrows.

The *lines* used for letters are axes of the above ellipses.



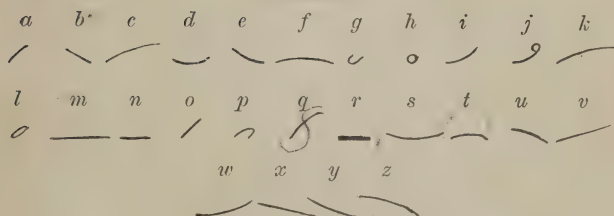
The following combinations may also be rapidly practiced with great advantage, the pupil striving to acquire exactness of stroke with freedom and quickness of execution.

MOVEMENT EXERCISES.

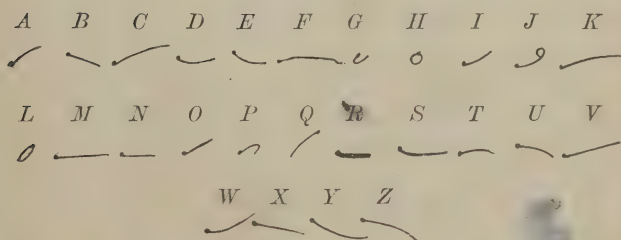


LESSON II.

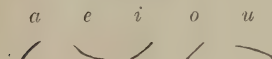
ALPHABET.



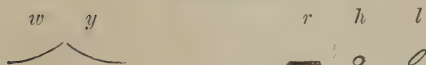
CAPITALS.



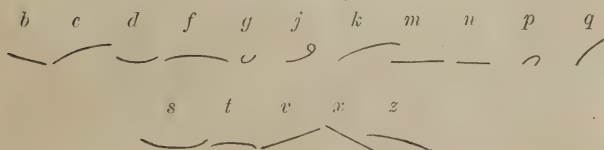
VOWELS.



SEMI-VOWELS.



CONSONANTS.



Let the pupil now thoroughly learn the alphabet, beginning with the vowels, and taking up each class in its order. An effective method of learning it is that of repeatedly writing and pronouncing each letter.

Direction of movement.—The vowels *e* and *u* are always written downward, while *a*, *i* and *o* are written either downward or upward, and are hence called reversible letters. The consonants *b*, *q*, *x* and *z* are downward strokes, while *c*, *v*, *w* and *j* are reversible letters. The *j*, when reversed, has the circle at the bottom.

The horizontal letters are all made by a movement to the right.

The letters *h*, *l*, *g* and *p*, when final, are generally turned back on the letter to which they are united, the two letters forming a continuous line.

The letters *c* and *k* are made alike; the purpose being to dispense with the use of *k*. (See p. 33.)

Slope of reversible strokes.—If the pupil writes *a* repeatedly upward and then downward, giving the hand a free motion, he will discover that he naturally slopes the upward strokes more than the downward; also making them longer than the downward strokes.

This is the law of movement in long-hand writing, by which the hand of the writer, being carried farther in the upward movement than it returns to the left in the downward movement, advances to the right across the page. The pupil will see in *m* a clear illustration of this law of movement in long-hand, which in this system applies to all the oblique strokes.

Let the pupil practice the reversible letters in opposite directions.

DOWNWARD.

UPWARD.



COMBINATIONS.



This law of movement, adopted from long-hand, is peculiar to this system of short-hand, and is of great importance, employing motions similar to those which the hand has acquired by practice in long-hand, thus making its execution much easier and more certain than the movement of those systems containing vertical lines and curves, which in combination with oblique and horizontal strokes require an irregular movement, very unlike that of long-hand. In long-hand we have upward, downward and horizontal lines, recurring in regular order, the upward strokes always followed by a downward stroke, as in *l*, *m*, etc., or by a horizontal stroke, as in *o*, *v*, *b*, etc., while the downward lines are always followed by an upward stroke. In the short-hand we have upward, downward and horizontal strokes. The downward strokes are of two classes; the left obliques corresponding in form and slope with the strokes of back-hand, while the right obliques slope like downward strokes of the common slope. As in long-hand, an upward stroke is generally followed by a downward or a horizontal stroke, while a downward stroke is followed by an upward or horizontal stroke.

Relative Lengths, as in long-hand, letters are divided into extended and contracted letters. So in this short-hand we have long and short letters, a natural and simple distinction.

Care must be taken to preserve the relative lengths of the letters. The exact length of either class is of little importance, so long as the *relative* length is preserved. One will naturally write a fine, another a coarse hand, with equal propriety, while each preserves the relative proportions of the letters.

It is possible to write so fine as to lose the individuality of the letters, hence it will be well for the pupil to adopt the sizes given in the exercises until by experience he determines the sizes natural to his hand.

SHORT LETTERS.



LONG LETTERS.



Direction.—The distinction of direction is important, and great care must be exercised by the pupil, in all practice, to preserve this feature of the alphabet.

Every stroke must be either right oblique, left oblique, or horizontal.

Lines must always be made straight, to make an obvious distinction between them and the curves.

Curves.—The degree of curvature should be slight, flattened curves being much more facile than intense curves.

Rapidity.—Having thoroughly learned the alphabet, let the pupil begin at once to form the habit of quick movement, by making each letter as quickly as possible ; seeking to combine quickness of movement and exactness of form.

Classification.—The following arrangement of the letters clearly presents their several features, viz, direction, length, and form.

HORIZONTALS. RIGHT OBLIQUES. LEFT OBLIQUES.



Vowels.—The use of strokes instead of minute dashes, semi-circles, angles or dots, as in former systems, gives to the vowels a writing power equal in all respects to consonants; adding both to the legible and cursive character of the writing. Their representation by strokes of uniform length not only preserves their symmetry as a class, but gives them a uniform writing value.

Semi-vowels.—The *w* and *y*, of equal values, are expressed by similar strokes, while *r*, *h* and *l*, which form, with the consonants, coalescents and digraphs, are represented by characters which combine with consonants with the utmost facility.

Consonants.—In the selection of particular strokes to represent particular consonants, as well indeed as vowels and semi-vowels, the more facile strokes are employed to express the letters of most frequent occurrence, and most liable to difficult combinations.

Capitals.—Although not of great importance to the reportorial art in general, there are cases in which capitals are valuable, as in abbreviations and proper names. The distinguishing feature of capital letters is so simple and uniform as to render their use quite possible, even in the swiftest writing.

Suggestion.—Let the pupil not pass to the following lesson until he can make the alphabet with some degree

of perfection at the rate of two to three times a minute, which he should daily strive to accelerate.

LESSON III.

COMBINING LETTERS.

In combination, one letter follows after another in the most natural and easy manner. The following rules should be well considered.

Rule I.—Horizontals are always drawn from left to right. The letters *l*, *h*, *p* and *g* form an exception to this rule when they follow and are connected with horizontal letters, being drawn in a direction opposite from the horizontal.

Rule II.—Right obliques are drawn to the right or left; the writer seeking in any case to secure the simplest, clearest, and most horizontal word outline.

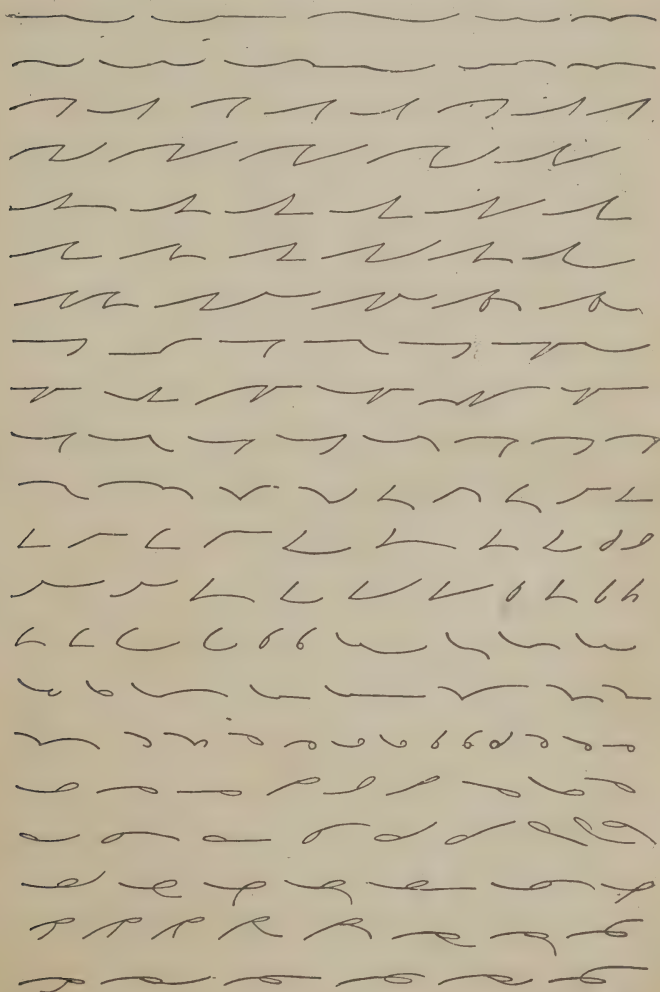
a.—The right oblique beginning a word should generally be made upward, unless the preceding word finished with an upward stroke, making a downward stroke at the beginning of the following word more natural.

b.—When a right oblique follows another, they should generally be made in opposite directions; that is, the first being upward, the second should be downward; or if the first is downward, the second should be upward.

c.—If the first right oblique happen to be below the line of writing, then one following it may be carried upward.

Rule III.—Left obliques are generally drawn to the right. But in case of one following another, if the word is likely to encroach on the line below, the second letter *may* be drawn upward to the left.

READING AND WRITING EXERCISE.



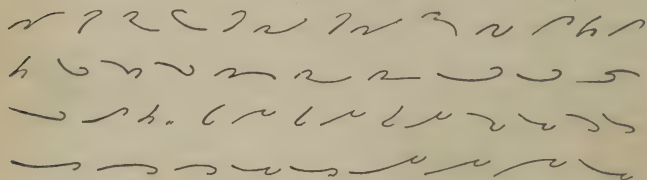
LESSON IV.

HOOKS, LOOP, AND CIRCLE.

These are valuable forms for letters, because of their individuality, and because they may generally unite with other letters in a continuous stroke.

Hooks.—The hook is a slight turn, such as is seen in uniting the lines of *m* in long-hand; the upper turns being used for *p* and the lower last turn for *g*. Beginning a word, they are generally united with the following letter by an angle; but in the midst of a word, or when final, the *p* is generally turned on the upper side and *g* on the lower side of any letter.

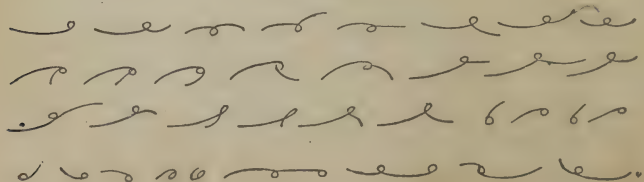
ILLUSTRATIONS.



The circle for *h*, when united with curves, is written on their inner side, making a continuous stroke.

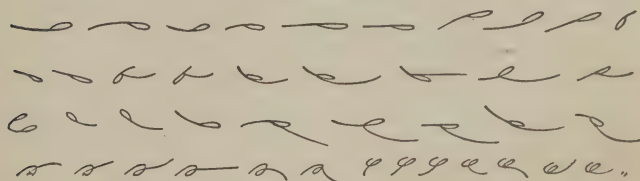
When preceding *lines*, it is written on their upper or left side; when following them it is written on their lower or right side.

ILLUSTRATIONS.



The loop is used to express *l*, which connects with other letters in a manner similar to *h*, in a continuous stroke. Careful study of the following illustrations will enable the pupil to comprehend all the different cases of combination.

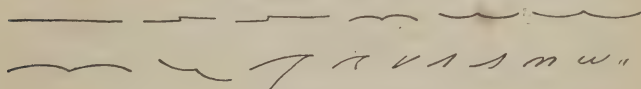
ILLUSTRATIONS.



DOUBLE LETTERS.

Letters are doubled only when necessary to distinct pronunciation. A letter is doubled by writing one after the other, as in long-hand. Double *m* is expressed by a long line which is also used for *mn*. Double *n* and *nn* are separated by a slight upward movement.

ILLUSTRATIONS.



LESSON V.

SHADING FOR R.

The letter *r* is made a heavy line, and the *only* heavy line in the alphabet, that we may use *shading* to express *r*. In speech *r* and the preceding or following letter generally so nearly coalesce as to be uttered by one impulse of the voice, which renders it very desirable to write them by one

stroke. Hence any letter is shaded to express *r*. Beginning a letter with the shade writes *r* before it, and ending it with the shade writes *r* after it. This is regarded not only as a beautiful but as an invaluable contraction, giving a value to thickened strokes not found in other systems. The letter *r* comprises from five to ten per cent. of the written page, and being thus expressed without increasing the number of strokes, is a very considerable economy in the art.

The pupil will observe that the alphabetic form of *r* is seldom used except as an initial, as in writing proper names, etc.

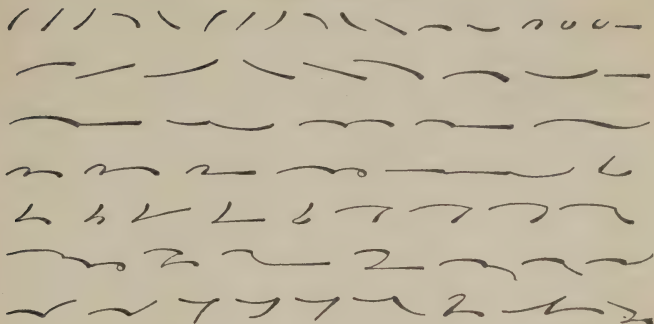
If to the unskillful hand shading should seem at first to be difficult, persevering practice will soon render it both possible and easy. A flexible pen is quite necessary to facile and definite shading.

The following illustrations will give a clear idea of the application of shading. The pupil will remember to read *r* before those letters beginning with the shade, and after those ending with it.

The *h* is shaded on either side, whichever is most convenient, always to place *r* after it, *h* being always silent when *r* precedes it, as in the word *catarrh*, which is written *catar*.

Let the pupil repeatedly read and write the illustrations.

ILLUSTRATIONS.

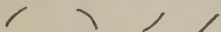


LESSON VI.

SPECIAL PHONIC PROVISIONS.

The diphthongs *au aw, ou ow, oi oy, oo*, may be written in the use of the letters composing them, but for brevity, and because they represent a union of two sounds in one, a single stroke for each is desirable; hence *a* is uniformly shaded to express *au, aw*; *u* is uniformly shaded to represent *ou, ow*; *i* is uniformly shaded to represent *oi, oy*; and *o* to express *oo*.

au aw, ou ow, oi oy, oo.



When one or more vowels follow another in the same syllable, one or two only being sounded, both or all representing a single elementary sound, let the silent one be omitted, writing the one whose sound is pronounced or the vowel which expresses the sound.

The following cases will fully illustrate the principle:

aa	canaan	canan
ao	gaol	jal

ay	may	ma
ea	meat	met
ee	need	ned
ei	ceiling	seling
eo	people	pepl
eu	fend	fud
ew	new	nu
ey	they	tha
ie	belief	belef
oa	coat	cot
oe	foe	fo
ua	guard	gard
ue	sue	su
ui	guise	gis
uy	buy	by
aye	—	ay
awe	—	aw
eau	beau	bo
eau	beauty	buty
eou	gorgeous	gorjus
eye	—	I or i
ieu	lieu	lu
iou	religious	relijus
iew	view	vu

The digraphs *th*, *sh*, *ch*, *wh*, *ng*, *gh* and *ph* are clearly expressed by combining the letters comprising them, but for brevity *h* is enlarged to express *ch* or *sh*; *wh* is expressed by a small oblique tick; *th* by the letter *t*; while *ng* is written out, and *gh* and *ph* are represented by *f*.

th *ch sh* *wh* *ng*

— ○ / —

c, k.—The Spelling Reform Association having proposed to restore *c* to its original value, giving it uniformly the sound of *k*, and to dispense with the letter *k*, we have adopted the suggestion as especially valuable to the art of short-hand, and utilize it by representing *c* and *k* by the same stroke. The pupil will represent the *k* sound by *c*, whether it is represented by *c*, *ck*, *ch*, or *k*: thus, back, *bac*; thick, *thic*; thank, *thanc*; sick, *sic*; wink, *winc*; chrome, *crom*; Christ, *Crist*. The silent *k*, as in *knack*, *knife*, is always omitted, hence *nac*, *nif*.

The soft c, as in *since*, *once*, *commence*, is always expressed by *s*, hence, *sins*, *ons*, or *wons*, *comens*.

The g and j.—Let *g* be used to express the sound it has in all genuine Anglo-Saxon words, such as *get*, *give*, *bigger* (*bigr*), *again* (*agn*). Whenever it has the sound of *j*, let *j* be used, as in *siege*, *sej*; *bridge*, *brij*; *edge*, *ej*.

The s and z are interchangeable letters, and may be used as in the common orthography, or the pupil may use *s* only where the sound is that of *s*, as in *say*, *seem*, *just*, *worse*, using *z* for the sound in *trees*, *nose*, *zero*, etc.

The letter q, with the *u* which always follows it, is but a digraph for *kw*; and as it is better for short-hand purposes than it would be to write *kw*, it is valuable in the alphabet. Besides, it is always followed by *u*, hence the *u* after *q* is always omitted, being understood; as in *quince*, *qins*; *quart*, *qart*. When *q* begins a word let it always be struck downward, while *c* beginning a word is always drawn upward; but in the midst or at the end of a word let either of these letters be drawn upward or downward, whichever will preserve the most compact and

easily written word form, relying on the context in reading to determine whether *c* or *qu* is intended by the writer.

The letter x is a digraph for *ks*, and being shorter, while equally legible, is preferable for short-hand use.

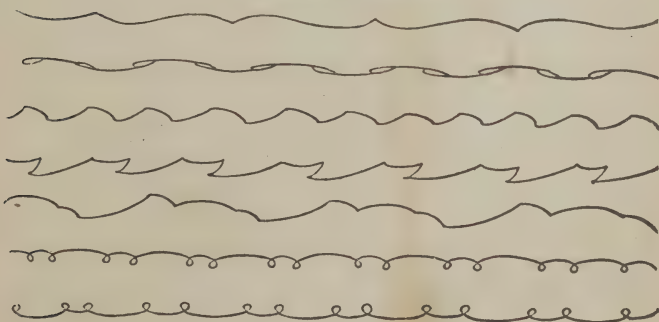
From words which begin with *ex* the *e* may be omitted, writing *xampl*, *xert*, *xcus*.

WRITING EXERCISES.

Da de di do du, sa se si so su, ta te ti to tu, fa fe fi fo
 fu, ma me mi mo mu, na ne ni no nu, ca ce ci co cu, wa we
 wi wo, va ve vi vo vu, ba be bi bo bu, ga ge gi go gu, ha
 he hi ho hu, ja je ji jo ju, la le li lo lu, pa pe pi po pu,
 qa qe qi qo, ra re ri ro ru, xa xe xi xo xu, ya ye yo yi yu,
 za ze zi zo zu, ab ac ad af ay ah aj al an ap aq ar as at
 av aw ay az, eb ec ed ef eg eh ej el em en ep eq er es et ev
 ew ex ey ez, ib ic id ig ij il im in ip iq ir is it iv iw ix iz,
 ob oc od of og oh oj ol om on op oq or os ot ov ow ox oy
 oz, ub ue ud uf ug uh uj ul um un up us ut uv uy uz, bab
 bac bad baf bag hah baj bal bam ban bap baq bar bas bat
 bav baw bax bay baz, cab cac cad caf cag caj cal cam can
 cap car cas cat cav caw cax cay caz, dab dac dad daf dag
 daj dal dam dan dap dar das dat dav daw day daz, fab fac
 fad faf fag faj fal fam fan fap far fas fat fav faw fax fay
 faz, gab gac gad gaf gag gaj gal gam gan gap gar gas gat
 gav gaw gax gay gaz, hab hac had hag haj hal ham han
 hap har has hat hav haw hay haz, jab jac jad jaf jah jal
 jam jan jap jar jas jat jav jaw jaz, lab lac lad laf lag lah
 laj lam lan lap lar las lat lav law lax laz, mab mac mad
 maf mag mah maj mal mam man map mar mas mat mav
 maw max maz, nab nac nad naf nag naj nal nam nan nap
 nar nas nat nav naw nax naz, pab pac pad paf pag paj pal

pam pan pap par pas pat pav paw pax paz, qab qac qad qaf
 qag qah qaj qal qam qan qar qas qat qav qaz, rab rac rad
 raf rag rah raj ral ram ran rap raq rar ras rat rav raw rax
 raz, sab sac sad saf sag saj sal sam san sap saq sar sas sat
 sav saw sax saz, tab tac tad taf tag tah taj tal tam tan tap
 taq tar tas tat tav taw tax taz, vab vac vad vaf vag vah vaj
 val vam van vap vaq var vas vat vav vaw vax vaz, wab wac
 wad waf wag wah waj wal wam wan wap war was wat wav
 wax waz, xab xac xad xaf xag xaj xal xam xan xap xar xas
 xat xav xaw xaz, yab yac yad yaf yag yah yaj yal yam yan
 yap yar yas yat yav yaw yax yaz, zab zae zad zaf zag zah zaj
 zal zam zan zap zaq zar zas zat zav zaw zax zay zaz.

MOVEMENT EXERCISE.



CHAPTER II.

ABBREVIATED SPELLING.

THE first fundamental principle of short-hand is a simplified alphabet. The second fundamental is the disuse of all letters that may be dispensed with, writing words in the simplest manner, as *tho* for *though*, *thru* for *through*, *enuf* for *enough*, etc.

The alphabet, as it has been presented, is perfectly adapted to writing the language fully, according to the common orthography; but since the object of the art is brevity and rapidity, the thoughtful student will appreciate the importance of abbreviated or phonic spelling.

The following rules adopted by the Spelling Reform Association, and employed in the Chicago "Tribune" and the "Home Journal," embody the latest orthographic research, and are hence important to the student of short-hand, as a foundation for that full orthographic abbreviation necessary to verbatim reporting.

SPELLING REFORM ASSOCIATION'S RULES.

I.—FINAL SILENT E.

1. With short preceding vowel. (a) In long words: practicabl, accessibl, imbecil, periwinkl, medicin, treatis, recompens, hypocrit, infinit, indicativ. Many hundreds of words belong to this class, in great part learned terms

from Greek or Latin, and common to many languages. To scholars they look more natural and scholarly, as most languages write them without the final *e*. (b) In short words: hav, liv, giv, sav, lov.

2. With long vowel preceding. (a) The long sound represented by two letters in the old spelling: frontispiee, peace, voic, releas, believ, perceiv, prais, pois, etc. (b) The long sound represented by a single letter in old spelling: imbib, glob, populac, suffic, undertak, provok, confiscat, constitut, persecut, and hundreds more.

It will be seen that there are degrees of difficulty in parting with silent *e*; but on the whole it is simplest never to write it. Everybody can understand that.

Drop it also in plurals and other inflections: infinitivs, representativs, givs, livd, compeld, etc.

II.—T FOR ED.

Another easy change common in old English, and again becoming so, is to write *t* for *ed*, when it is so pronounced: kist, worshipt, lasht, imprest, approacht, etc.

III.—OTHER LETTERS.

For further suggestions we add the following from a report made to the Philadelphia meeting:

1. Omit final *ue* in catalog, colleg, harang, etc.
2. Omit *a* from the digraph *ea* when pronounced as *e*-short: hed, heven, helth, welth, zelous, etc.
3. Omit *gh* when silent, and supply its place with *f* when pronounced as *f*: dauter, slauter, bout, tho, altho, enuf, ruf, etc.
4. Write *f* for *ph* in alfabet, fantom, camfor, filosofy, etc.

5. Write *k* or *c* for *ch* in all words in which *ch* is pronounced as *k* : architect, monarch, chemistry, character, etc.

6. Omit *b, c, d, f, g, h, k, l, m, n, o, p, r, s, t, w, z, ch, rh* and *th* when silent, as in the following examples:

b in eb, det, lam, lim, etc.

c in abses, absind, acquies, coales, efferves, sent (scent), septer, simitar, sion (scion), vitls, etc.

d in Wensday, ad, ed, etc.

f in buf, bluf, clif, muf, scof, stif, etc.

g in apothem, arrain, campain, narl, nash, naw, eg, etc.

h in gost, agast, gastly, rim, rubarb, retoric, burg, etc.; onest, onor, our, etc.

k in nee, nead, neel, nif, noc (knock), etc.

l in bam (balm), cam, pam, sam (psalm), shal, wel, etc.

m in nemonic, etc.

n in autumn, condem, dam, solem, hym (hymn), etc.

p in numatic, numonia, sam (psalm), sudonym, etc.

r in bur, er, pur, etc.

s in appropo, il (isle), iland, il (aisle), vicount, etc.; bras, ges (guess), fulnes, etc.

t in brunet, depo, glisen, lisen, ofen, morgag, bach (batch), lach, etc.

w in hoop (whoop), sord.

z in buz, fuz, etc.

ch in dram (drachm), sism, sismatic.

ph and *th* in tistic (phthisic), ismus, etc.

rh in catar (catarrh), etc.

7. Omit *a, e, i, o* and *u* when silent, as in the words siv (sieve), forfit, counterfit, mullin, surfit, etc.; adiu, purliu, frend, plad; leopard; bild, gard, garante, ges, gitar, biscit, condit, circit, dant, lanch, stanch, etc.

8. And change *eau* to *o* in *bo* (*beau*), *buro*, etc.

RULES BY HON. JOSEPH MEDILL,

And adopted in the "Chicago Daily Tribune" September 2, 1879:

Omit *ue* in *demagog*, *catalog*, *pedagog*, *synagog*, *dialog*, and other words ending in *logue* and *ogue*.

Omit the superfluous *me* in *program*, *gram*.

Omit the second *m* in *dilemma* (*dilema*.)

Omit the superfluous *te* in *cigaret*, *etiquet*, *parquet*, *coquet*, and all similar words, except *Gazette* when it is used as the name of a newspaper.

Spell *definit* in all its forms without the final *e*; thus: *definit-ly-ness*, *indefinit-ly-ness*.

Spell *infin* without the final *e*; also, *infin*-*ly-ness*.

Omit final *e* in *hypocrit*, *favorit*; also, *opposit-ly-ness* and *apposit-ly-ness*.

In words ending in "lessness" drop one *s* from "less," viz, *carelessness*, *thanklessness*, etc.

Omit the fourth *s* in *assassin* (*assasin*) and other forms of the word.

Spell *somerset*, not *somersault*.

Spell *canon* with a Spanish *n*, or spell it *canyon*.

Change *ph* to *f* in *fantom*, *fantasm*, and all forms of the word; also in *fonetic-s-al*, *fonografy*, *orthografy*, *alfabet*, *digraf*, *difthong*.

ABBREVIATION.

These rules for spelling are intended to provide for the phonic writing of words, as being the shortest and simplest. They show the progress of the day in regard to

our orthography, which, if adopted, will render easy many a vexatious word. But while the phonic writing thus provided is the best possible foundation for stenography, still, a high degree of proficiency in the art requires in most words a briefer writing than even this. Some short words may be clearly indicated by the consonants which they comprise, as *cn* for *can*, *cm* for *come*, *sm* for *some* or *seem* or *same*, *thn* for *then* or *than*, *thm* for *them*, *bt* for *but*, *nt* for *not*, *nd* for *and*, *th* for *the*. Some long words may be deprived of several letters and still be clearly suggested, as *common*, *comn*; *summon*, *sumn*; *though*, *tho*; *through*, *thru*; *enough*, *enuf*, or *nuf*; *thorough*, *thuro*. Words containing two vowels may be written with one of them, as *ech* for *each*, *nethr* for *neither*, *bot* for *bought*, *rad* for *raid*, etc. All silent letters should be omitted, and when two letters or a syllable can be expressed by a single letter it should be done.

Let the pupil write the following words in long-hand with the fewest possible letters, and he will thus acquire an important feature of stenography:

ABBREVIATING EXERCISE.

Ail, aid, aim, air, say, may, bay, gay, hay, they, obey, inveigh, dray, gray, slay, feint, neigh, said, each, teach, preach, peach, either, neither, feel, seal, keel, peel, kneel, belief, relief, high, sleigh, weigh, convenient (*convnynt*), onion, rebellious, bean, thought, through, thorough, pour, sow, mow, plough, tough, cough, enough, trough, slough, high, nigh, night, right, tight, light, fight, few, new, dew, neuter, fruit, pious, view, tongue, believe, beckon, become, righteous, redeem, indicate, random, indulge, laugh, phlegm,

again, voyage, endless, common, woman, murmur, perform, prefer, complain, continue, season, great, fondness, nonsense, seasons, phthisic, phial, phlegm (flem), ocean, evasion, mention, elysian.

Pronunciation.—The following list consists of consonant outlines of short and common words, intended for the pupil to pronounce, for the purpose of still further developing the idea of brevity. They are not presented as the briefest writing of the words, but merely as an exercise in approximate brevity.

If the pupil finds difficulty in determining a word let him pronounce the consonants with a vowel between them until he has developed a word.

PRONOUNCING EXERCISE.

b bd bt bn br bfr brf bl bbl bem bes bnt bnd bnth bsd
 bsds bstb btwn bhf bhv, cd en cm et er emns emng es chs
 chrn chrn chf cht chp chld eld elm elr elrk, dd da dn dr
 dl dly drd ds dm drp drk drm drs drv, fd fgr fel fm fn frm
 fr frst frs frthr fl ffl, gd gt gn grt grtr gld gltr grl glm grm
 grn gs, hd hf hm hnd hp hr hs ht hv, jg jgs jm jn jr jst
 jgmnt, ld lk lf lft lm lnd lmnt ls lst lv lx, md me mb ml
 mn mr ms mv mx mny mrmr, nd nt nl nm nn nr ns nv nxt,
 pd prf prt pg pkg pl pn prsn prs ppl pt prv prns prmm
 prnspl preb, gr grtr gt, rd rb rf rg rj rl rm rn rmn rs rt rv
 sd sk sf shl sl sm sn sps spr spt sqr sv sx.

CHAPTER III.

POSITION ALPHABET.

Vowels.—One of the most important and comprehensive means of abbreviation presented by this system is that of the expression of the entire alphabet by position. It consists in writing letters in certain positions with reference to each other and to the ruled line on the paper called “the line of writing,” to express other letters. It embraces two cases, viz:

- I. The writing of *consonants* in various positions to express following *vowels*.
- II. The writing of *vowels* in various positions to express following *consonants*.

The two cases arise from the two classes of words, orthographically considered, comprising the language, viz:

CLASS I. Those beginning with a consonant or consonants, followed by a vowel, such as come, gay, bring, flow, throng.

CLASS II. Those beginning with a vowel or vowels, followed by a consonant, such as and, is, effort, oral, each, either.

The first class is the more numerous, comprising nearly three-fourths of the language. Position is utilized for abbreviating purposes by assigning alphabetic values to certain points, located with reference to the ruled lines of the paper. Any point on a line is named *i* or *y*; hence, *i* or *y* is added to any letter written across or through the line, as:

wi, ci, di, ti, fi, si, hy, by, gi.

A point just above the line is named *e*; hence any letter written on this point adds *e*, as:

se, me, ne, fe, te, de, he, be, pe, ge, we.

A point about one-third a space above the line is called *a*; hence any letter written through this point adds *a*, as:

ma, na, sa, fa, da, ta, ba, pa, ga, ha, ya.

A point just below the line is named *o*; hence any line written through this point adds *o*, as:

no, mo, to, do, so, fo, ho, po, go, co, wo, vo.

A point about one-third below the line is called *u*; hence any letter written through this point adds *u*, as:

mu, nu, du, su, fu, pu, hu, gu, cu, vu, yu

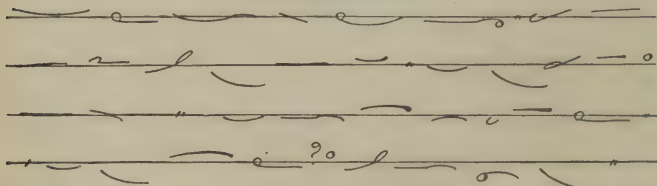
From the foregoing we have five named points, expressing the vowels.

a
e
 — *i-y* —
o
u

The pupil will have observed that only consonants are written on the positions. This is because the position alphabet is used to express the first vowel in words which begin with a consonant, the beginning consonant being written on the position of the vowel which it is proposed to express. Hence to write any word beginning with a con-

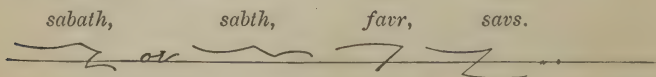
sonant, followed by a vowel, write the beginning consonant on the position of the following vowel, adding to it any following letters.

ILLUSTRATIONS.



Key.—See him sit by his mother. Give me my pen, will you, my dear? Do you live near here, my boy? I do not fear to go near him. Why do you fear him? He will not hurt you.

The pupil will recollect that only the first letter of a word is written with reference to position, and that the final letters are written wherever they need to be, without reference to position, as:

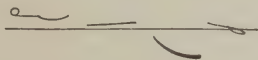


Each position is used to express all the sounds of the letter which it represents, as the position on the *line* is used for both *long* and *short i* in the same manner as the letter *i* is. It is also used for *y*, which has the sound of *i*.

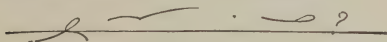
Not only do these positions express the various sounds of the vowels which they represent, but diphthong values are added to all except the *e* position, viz, to *a* position is added *au*, to *i* *oi*, to *o* *ow*, and to *u* *oo*.

a	au	aw
e		
i	y	oi oy
o	ou	ow
u	oo	

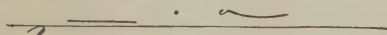
From these additions *sl* written on *a* position will read *sal*, *sail*, *saul*; *bl* will read *bal*, *bail*, *bawl*: so *b* on *i* will read *by*, or *boy*; so *fl* will read *file*, *fill*, *foil*; written on *o* would read *fol*, *foul*, *fowl*; on *u* will read *ful*, *fool*. This may at first view suggest confusion and seem to produce illegibility. There is, however, little cause of fear from this cause, the context being in most cases a sufficient guide to the desired sound. The pupil will read the following: Hand me your *bill*—not *boil*.



So also: Will you take a *sail*?—not *saul*.

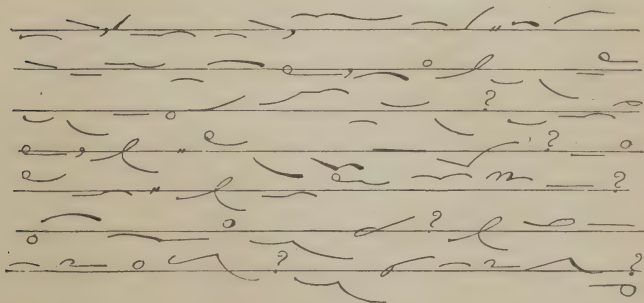


So also: *Pour* me a glass.



These cases serve to show that the context may be relied on to determine the precise vowel sound or diphthong intended to be expressed by the writer.

READING AND WRITING EXERCISE.



WRITING EXERCISE.

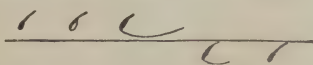
Say, see, so, si, su; sam, seem, sin, some, son, sum, sun, sumr, sinr, snar; sat, set, sit, sot, sut; star, ster, stor, stur; ba, be, by, bo, bu; bat, bad, bet, bed; bit, bid, bot, bod, but, bud; da, de, di, do, du; dat, det, did, dot, dud; ta, tar, tat; te, ter, tet; ti, tir, tit; tu, tur, tut; gay, get, giv, gon, gun; ma, mar, mat, man; me, met, metr, men, menr; mi, min, mit, mitr, mo; na, ne, ni, no, nu; nat, net, nit, not, nut; nar, ner, nir, nor, nur; nal, nel, nil, nol, nul; sal, sel, sil, sol, sul; sals, salm, saly, salt, sald, salo; sha, she, shi, sho, shu; sham, shan, shar, shed, shin, shos, shur; cha, cher, chir, chors, chut; whac, when, whil, who; that, then, think, thot, thus, ther, thoro, thro; fa, fe, fi, fo, fu; far, fer, fir, for, fur; fals, felt, fild, folo, ful; flam, flet, flirt, flo, flum, pa, pap, pep, pop, pup; papr, pepr, pipr, popry, propr, prepr; pan, pen, pin, pod, pus; pac, peg, pic; gam, gem, gin, gon, gun; gras, gres, grim, gros, grum; wan, wen, win, won, wun; warn, war, wer, wir, wor; wad, wet, wit, wot, wud; va, ve, vi, vo, vu; van, very, vin, vot, vu; las, lest, lish, lost, lunar (lunr); lam, lem, lim, long, lung; lat, let, lit, lot, lut; lad, led, lid, lod; lak, lek, lik, look, luk; tel, tal, til, tol, tul; tals, tels, tils, tols, tuls; told, telr, tilr, talr; dan, den, din, don, dun; comn, cann; famn, fremn; samn, semn, somn, sumn, womn, mamn; xal, xit, xamin, xaust (xast), xert, xort, xist, xtra, xtrem, xtrordnry.

Consonants expressed by position.—The second class of words spoken of in the preceding part of the chapter, viz, words beginning with a vowel, followed by a consonant, are written on a principle similar to that applied to the first class. To do this, consonant values are assigned to the same positions which were used in the first case, as follows:

<i>n</i>	<i>h</i>
<i>s</i>	<i>z</i>
<hr style="width: 100px; margin: 0 auto;"/>	
<i>m-n</i>	
<i>f</i>	<i>v</i>
<i>c</i>	<i>g</i>
	<i>qu x</i>

These consonant values are used for writing words which *begin with vowels followed by a consonant*; as, for instance, the word appear (apr) *a* is written on *p* position and shaded to add *r* making *apr*; to make appears add *s*; to make april (aprl) add *l*. To write assert (asrt) write *a*, shortened and shaded (p. 65), on *s* position, to write afar (afir) write shaded *a* on *f* position; to write affirm (afir) add *m*; to write afford (afir) add *d*; to write again (agn) write *a* on *g* position, adding *n*, or making *a* minute to express *n*. See minute short letters, p. 66.

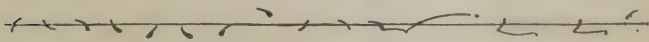
apr, aprl, aprs, afrd, afr,



as, is, es, os, us, in, on, an, if, of, esy, onr, inr, intrfr, ofr, upr.



and, end, undr, entr, ofrd, eftr, ofrd, uprd, int, unt, undrking, intrst,



intrmnt, asrtng.

If the pupil will now refer to the consonant position he will see that each position is occupied by two or more consonants of similar sound, as the position just below the line has *f* and *v* assigned to it. This is done that any vowel written here may have added to it either of the letters *f* or *v*, making *af* or *av*, *ef*, *ev*, *if*, *iv*, *of*, *ov*, *uf* or *uv*; and the words "I do aver" will be written:



I am *afraid* to do so, is written:



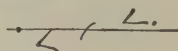
I cannot *afford* to do so, is written:



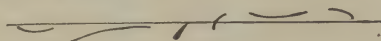
Is he *abed* yet:



I *offer* you an opening:



Do come *over* and see us:



These illustrations show that the two cognate consonants on a position do not essentially impair the legibility of the sentences. The sounds of *p* and *b* are so similar that if I write "How does he abear," you will pronounce the last word appear. The month of abril, you read the month of april. So, likewise, the consonants on each position are so similar in sound as to be safely interchangeable, except in case of words separated from all context, the writing of which is seldom demanded of the stenographer. The lowest position has *c*, *g*, *qu* and *x*. The first two are so similar that come bag, would be read come back. The sound of *q*, or *qu*, as *q* is always followed by *u*, is *cw*; hence to write *equal*, write *e* on *c* position, and add *wl*, making *ecwl*. The sound of *x* is *cs*; hence to write excel write *e* on *c* position and add *sl*, making *ecsl*. Thus is secured a perfect phonic expression of these and all similar words. This method of

expressing *qu* and *x* applies only when they occur as the second letters in a word. In all other cases *q* and *x* are better for short-hand purposes than *cw* and *cs*, and are therefore used.

There are a few cases in which a vowel written on a position makes two words, as *a* through the line makes *an* or *am*; *i* through the line writes *in*, *i'm*; *u* on *s* position writes *us*, and *uz*=*use*; *a* on *g* position makes *ag*, and *ac*=*ache*; *or* on *f* position makes *ofr* and *ovr*. These few are nearly all the short words of similar cases of two words by one outline, all of which, aided by the context, are made legible.

The pupil may now learn the consonant positions, and then practice them in the following

WRITING EXERCISE.

Ab eb ib ob ub ap ep ip op up apt apr opn opning upr
aprl aprs apring as es is os us asr esr isr osr usr ast est ist
ost ust an in on en un anr enr inr onr unr am amr em emr
im imr om omr um umr and end intr undr onrd af ef if of
uf afr efr ofr ifr av evr ovr ov ivr uvr aft atr efrt ofrd ak
ek ik ok uk akr ekr okr ukr ag eg ig og ug aq eq oq iq
equal.

Having demonstrated that it is quite practicable to express both consonants and vowels by the same positions, and that the method of doing each, while on the same principle, is yet so distinct as to produce no confusion, and having provided for writing all the vowels and twelve consonants by position, it is very desirable, if possible, to provide for expressing the remaining consonants in a similar way, that all words may begin on the same principle,

viz, the first letter being written on position to express the second. To accomplish this we now place the remaining consonants on position as follows:

$$\begin{array}{c} w \\ l \\ \hline r \\ t \quad d \\ ch \quad j \quad h \end{array}$$

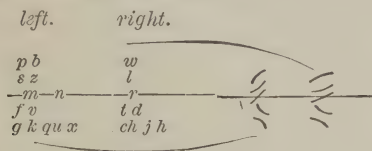
If the pupil should fear that we are loading these five positions too heavily, let him follow this scheme thoughtfully and he will soon discover that the dual character of the vowels enables us to express these new consonant values with the same facility and certainty as we have been able to do the preceding twelve.

To develop the dual quality of the vowels let the pupil write *a i o* by a *downward* movement, beginning them at the top, and he will observe that the pen in writing each moves toward the *left*. If he will now write them by an upward movement he will notice that the pen is carried toward the right; hence we will designate these two forms as *left* and *right* vowels, the downward being called *left*, and the upward *right*, vowels. The letters *e* and *u* are always written downward, sloping but little for left vowels, and sloping in a greater degree for right vowels:

$$\begin{array}{cc} \textit{left.} & \textit{right.} \\ \hline \begin{array}{c} \text{~} \\ \text{~} \\ \text{~} \\ \text{~} \end{array} & \begin{array}{c} \text{~} \\ \text{~} \\ \text{~} \\ \text{~} \end{array} \\ \hline \end{array}$$

The difference in the slopes of *a, i* and *o*, when written upward or downward, depends on the natural motion of the hand, precisely as in drawing the letters in longhand, the upward strokes slope the most. Having the two forms of

vowels, we will now arrange the consonant positions to correspond with them, linking each class of consonants with the vowels which express them:



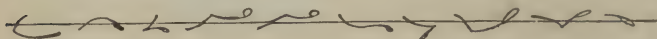
The pupil will now understand that the left vowels are to be used to express the left consonants, and the right vowels to express the right consonants. As *left a* through the line is *an* or *am*; while the *right a* through the line is *ar*, so *left o* makes *on* and *right o*, *or*. The *left* vowels written above the line will read *as*, *is*, *os*, *es*, *us*, while the *right* will read *al*, *il*, *ol*, *el*, *ul*. Below the line the *left* vowels will read *af* or *av*, *if* *iv*, *of*, *or*, *ef* *ev*, *uf*, *uv*, while the *right* vowels will read *at*, *ad*, *it*, *id*, *ot*, *od*, *et*, *ed*, *ut*, *ud*, etc.

The student must not overlook the fact that *left a*, *i* and *o* are made by a downward movement, while the *right a*, *i* and *o* are made by an upward movement, and that *e* and *u* are always made downward, the *left e* and *u* sloping much less than the *right e* and *u*. These are important distinctions of easy application, and must be thoroughly comprehended and learned. If the pupil writes these letters by a free movement, he will at once produce and appreciate the difference in form and slope between an upward and a downward or a right and left stroke. If, when they are unconnected with other letters, he does not at first discover sufficient difference to distinguish them perfectly, his eye will by long familiarity learn to detect them at sight. When they are followed by other letters, the connection

with the following letter will at once determine whether the vowel was written upward or downward.

ILLUSTRATIONS.

ansr, arbr, intr, irsh, ordr, entr, eror, unwl, ural, url.



A diphthong beginning a word is treated like a vowel beginning a word, viz, written on the position of the following consonant, as *out* is expressed by *ou* on *t* position, *our* by *ou* across the line; *outer* by *ou* on *t* position, with *r* circle added. The letter *r* connected with a diphthong is necessarily expressed by the circle because of the shaded stroke used for the diphthong. The word *our* is written as explained, and is also represented by the word sign *oo* written standing on the line, or attached at the end of a preceding word, as *in our* may be expressed by writing *i* on *u* position and attaching *ou* or *oo* for *our*.

Rule for writing words on position.—If the word begins with a consonant, write its first consonant or consonants on the position of the following vowel.

If it begins with a vowel or diphthong, write the initial vowel or diphthong on the position of the following consonant.

Remark.—Only the first letter or letters of a word are written with reference to position, the following letters being drawn according to their natural directions, and do not express by their positions added letters.

WRITING EXERCISE.

Appear (apr), away (awa or wa), aware (awr), awe (aw), opening (opning), owl, owing owls, owning (oning), owns (ons), Owen opal, upper (upr), up, upward (uprd), uphold (upld), upholding (uphling), upheaves (uphvs), upheaving (uphving), upheaval (uphvl), as, owes (os), ease (es), easy (esy), is, us, assert (asrt), is not (isnt), used (usd), osier (osyr or osr), isthmus (isms), Isaac (isc), rises (riss), usual (usl), usually (usly), all (al), I will (il), you will (ul), Ella (ela), old (ol), older (olr), an, am, answer (ansr), American (amren), are (ar), army, ardent (ardnt), arrow (aro), arrange (arng), end, English (inglish), England (inglnd), encourage (encrg), encase (encs), employ, empire (empr), empower (empowr), embroil (embrl), embers (em-brs), error (eror), era, ere (er), ears (ers), erelong (erlng), earnest (ernst), in, I am (im), Irish (irsh), Ireland (irlnd), on, only, or, oral (orl), orator (ortr), oracle (orel), orange (orng), under, unreal (unrl), unrest (unrst), ural (url), Uranus (urns), afar (afr), afraid (afrd), afford (afrd), aver (avr), avert (avrt), averse (avrs), average (avrg), averring (avring), at, add (ad), attract (atret), ever (evr), every (evry), even (evn), evening (evning), eat (et), eats (ets), eating (eting), if, it, its, it is (its), itself (itslf), of, offer (ofr), offered (ofrd), overt (ovrt), overture (ovrtur), over-turn (ovtrtn), oat (ot), oats (ots), odd (od), oddly (odly), utter (utr), uttered (utrd), utterly (utrly), utmost (utmst), ache (ac), axe (aks), axiom (aksm), age (aj), egg (eg), equal (ecl or ecwl), extent (extnt), edge (ej), each (ech), itch (ich), ogre (ogr), ox (oks), oxen (oksn).

Instructions for writing r.—It seems important, before leaving the subject of position, to explain and illustrate

the different cases of *r* which must often be written with reference both to the positions and to other letters.

Case I.—When *r* beginning a word is expressed by a *circle*, it is written on the following vowel position, as any other letter would be, as in such words as *raft*, *rate*, *rack*, *rock*, *rival*, *reward*, *rap*, *reap*, *rope*, etc. (See p. 69.)

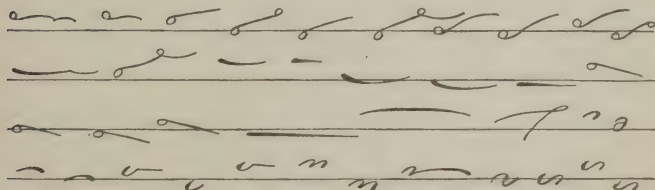
Case II.—When *r* begins a word, if it is expressed by a shade, the shaded letter is placed on the position of the vowel following *r*; as in *raise*, the *s* is begun with a shade and written on *a* position, the *r* being read first, next the vowel *a*, and last the consonant *s*, making *ras*. Let the pupil write *ras*, *ris*, *res*, *resn*, *rush*, *rom*, *rum*, *rod*, *rid*, *red*.

In case the consonant following the beginning *r* is an upward stroke, the circle *r* should be used; or, if preferred, a short downward shade may be struck, and the following consonant carried up through, the shade making them appear like one line. See the words *rap*, *rat*, *reward*, *river*, *rover*, in the following exercise.

Case III.—Words which begin with a consonant, followed by *r* and a vowel, and those which begin with a consonant followed by a vowel and *r*, are written alike, as *from* and *form*. In both cases the shaded initial consonant is placed on the vowel position, trusting to the word and context to aid the reader in placing the vowel where it should be read. The coalescent consonants, as *cr*, *dr*, *fr*, *pr*, *tr*, *gr*, also *cl*, *fl*, *gl*, *pl*, *sl*, are of great frequency, and when initial are followed by a vowel making *cra*, *cre*, *cri*, *cro*, *cru*, *dra*, *dre*, *dri*, *dro*, *dru*, *fra*, *fre*, *fri*, *fro*, *fru*, *pra*, *pre*, *pri*, *pro*, *pru*, *tra*, *tre*, *tri*, *tro*, *tru*, and *cla*, *cle*, *cli*, *clo*, *clu*, *fla*, *fle*, *fli*, *flo*, *flu*, *gla*, *gle*, *gli*, *glo*, *glu*, *pla*, *ple*, *pli*, *plo*, *plu*, *sla*, *sle*, *sli*, *slo*, *slu*; and the pupil will learn in reading to

try them first as coalescents, then if they do not form a word, or the correct word, read them separated by the position vowel, as car, cer, cir, cor, cur, cal, cel, cil, col, cul, etc., which, however, is a much less frequent occurrence.

ILLUSTRATIONS.



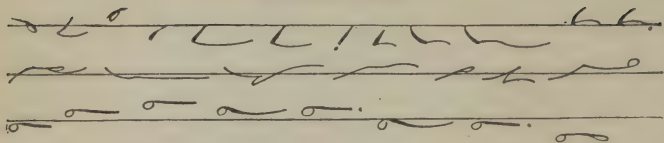
Key.—Raft, rat, rav, rivr, rov, rovr, ric, roc, rec, rocr, resd, (recd,) reward, ras, ran, ris, ros, rom, rax, rix, rox, rex, romm, fram, crack, pra, prech, tre, tri, gren, gro, gran, papr, propr, prefr, prig, grip, grap, grop.

Case IV.—Words beginning with a vowel or diphthong, followed by a consonant and *r*, as *unreal*, *inroad*, *aprl*, *afrad*, *outer* = *outr*, etc. The vowel or diphthong is written on the position of the following consonant, finishing with the shade or circle and the following letters added.

Case V.—Words beginning with a vowel or diphthong, followed by *r* and consonant or vowel, as *Arnold*, *ermine*, *erratic*, *ornate*, *oral*, *ours*, etc. Write the initial vowel or diphthong on *r* position and add the following letters.

Case VI.—Words beginning with *r*, followed by a vowel and *r*, as *roar* (ror), *rear* (rer) *rare* (rar), write the *alphabetic* form of *r* on position for the following vowel, and add the *circle r* or begin with the *circle r* on position for the following vowel, adding the *alphabetic r*.

ILLUSTRATIONS.

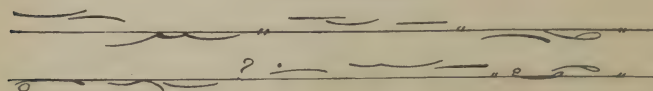


Key.—Unrel inrd aprl afrd ofrs ofrd ofring ovrt efrt
 efrts asrt asrting arnld ermn erate ornt orl irat irsh ror rer
 rar rers rering rors roring rural. (For dots see p. 72.)

EXTREME POSITIONS.

It frequently occurs that a word written on *a* position is followed by one written on *u* position, or a word on *u* position is followed by one on *a* position; either case requiring an extended movement of the pen between words which it is desirable as much as possible to avoid. In such cases let the first word written on the extreme position be regarded as the line with reference to which the next word is to be written, and write the next word above it to add *a*; or below it to add *u*. When the writer becomes familiar with this principle he may extend its power by writing above any word last written to express *a* or *e*, and below it to express *u* or *o*. He may also write opposite or across the end of any word to express *i* or *y*. This principle may apply to both vowel and consonant positions. If this principle were thoroughly practiced, the pupil familiarized with it would be able to dispense with the necessity of ruled paper, still preserving the legibility of the writing. Several pages of this style are given, beginning at p. 161.

ILLUSTRATIONS.

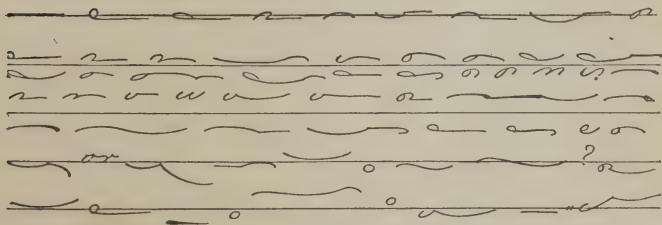


Key.—Say few words. May sue me. For Sale. How far do you say? A few days more he'll surely fail.

Position of Classes of Letters.—Having clearly elucidated the principles by which values are assigned to positions for both vowels and consonants, and how to express them, we proceed to consider especially the adjustment of the different classes of letters to the positions. The pupil is likely to feel, when he first begins to write with reference to position, that he needs widely ruled paper to get sufficient room. He asks whether to begin or to end a letter on any given position. This, however, is soon outgrown. The *i* position being on the line, the *e* and *o* positions should be quite near the line, the *a* and *u* positions being but a slight remove from *e* and *o*.

We have three classes of letters to be adjusted, viz, horizontals, short obliques and long obliques. The *h p l* and *g* and the dots are classed with the horizontals. This class may quite easily be kept from straying too far from the line of writing, and should be written as follows:

ILLUSTRATIONS.

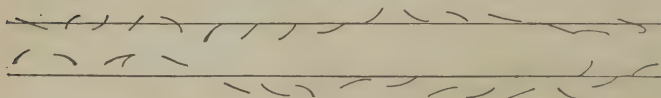


The pupil will note particularly the way in which *l* or *h* initial are written. If he finds difficulty in writing them thus, let him make *d*, *s*, *t*, *f*, *n*, *m*, and then adjust the *l* or *h*

to each a few times, and he will get the idea and find it easy to do.

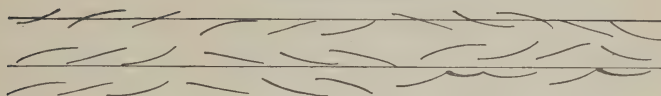
The short obliques need to be so written as to indicate by their general position where they belong. Those intended to be placed on the *i, n* position must be written so that the line will cross their middle. Those on *o, f* position, if *left vowels* or *b*, begin at the line, and are drawn downward, but if upward strokes they should begin so near the line that when finished their upper end will touch it. The letters written on *u, c* position leave a small space between the letter and line. Let the pupil note that if letters on *o* position are placed close to the line, those on *u* position need not be placed far from it. The short obliques written on *e* position stand on the line, while those on *a* position are removed but a short distance from it.

ILLUSTRATIONS.



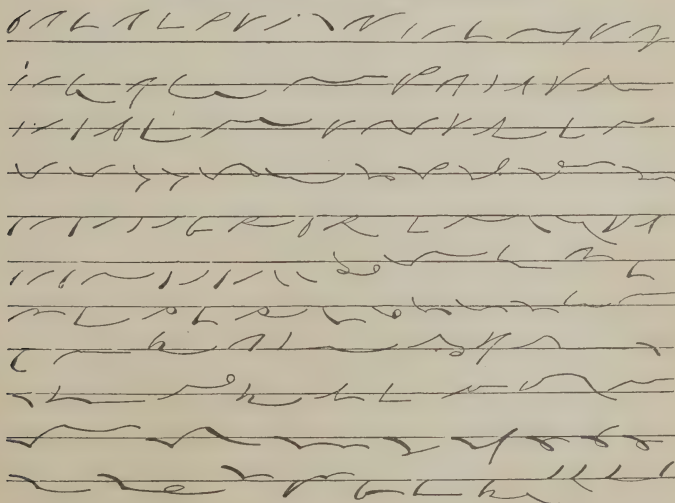
In treating of the long obliques and lengthened long obliques, it seems necessary only to remark that they are adjusted on the same principle as the short obliques. Just where the long obliques begin, or end, is not so important as the position of the letter as a whole, which should stand square across the line for *i*, close above it for *e*, a little above it for *a*, close under it for *o*, and a little below it for *u* position. Try to keep the *a* and *u* positions as close to the line as possible. (See p. 60.)

ILLUSTRATIONS.



The pupil should not pass to the following chapter until he has made himself thoroughly familiar with all the points of this.

READING AND WRITING EXERCISES.



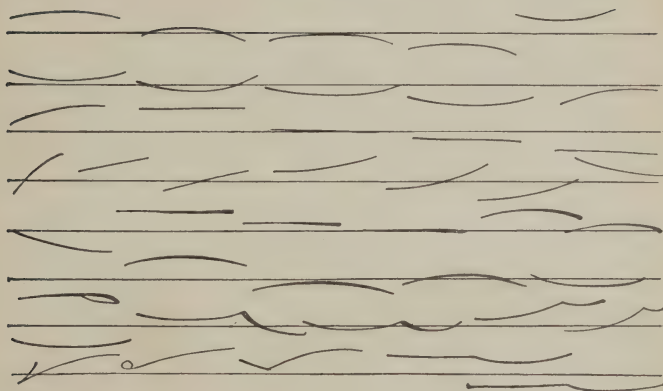
CHAPTER IV.

VARIOUS CONTRACTIONS.

WE now introduce the pupil to a series of contractions intended to further abbreviate writing. Let each be carefully studied and the illustrative examples rewritten and reread until perfectly comprehended and memorized.

Lengthening Long Letters.—This principle is one of easy application, producing characteristic and free strokes. The long letters, which are *c, f, k, m, q, r, s, v, w, x, y* and *z*, are made double length, to express a following *n* or *m*, making *cn* or *cm, fn* or *fm*, etc. The writer lengthens either of these letters at pleasure to express a following *n* or *m*, and in reading determines which is expressed by the context. These lengthened letters are invaluable when written on position, producing a great number of words and parts of words, as lengthened *f* on *a* position makes *fan* or *fain* or *fane* or *fame*, while by adding the shade it writes *farm* or *frame*. The pupil will notice that many of the outlines in the following exercise produce two or more words.

ILLUSTRATIONS.

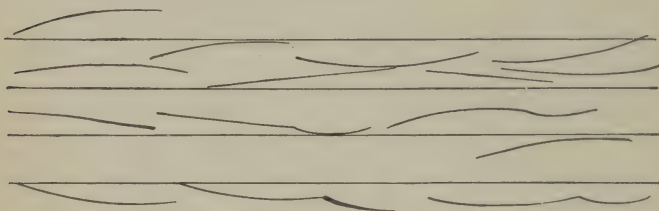


Key.—Fan or fame or fain or fane, fin or fine, foam, fun or fume, sane or same, seen or scene, sin or sign, son or some, sun or sum, come, can or came, man, men, mine, moan, mun, moon, queen, van, vine, wan, win, wine, won, yam, yon, manner, meaner, minor, fanner, finer, funeral, frame, farm, from, form, firm, sinner, simmer, summer, scenery, sinners, simmers, wander, wind, income, recon, become, becon, mansion, munson.

Double Lengthened Lines.—There is a class of words in which *m* or *n* not only forms a part of the first syllable, but is also prominent in the last syllable, as cannon, cann, common, comn, summon, sumn, woman, womn, famine, famn, venom, venm, examine, xamn, salmon, samn, etc. In all these cases we lengthen the first letter to add *n* or *m*. On the same principle a final *n* or *m*, or the final syllable containing *n* or *m*, or both, are readily and naturally suggested by still further lengthening the same line. The fol-

lowing illustrations are the writing of the preceding words, with a few others:

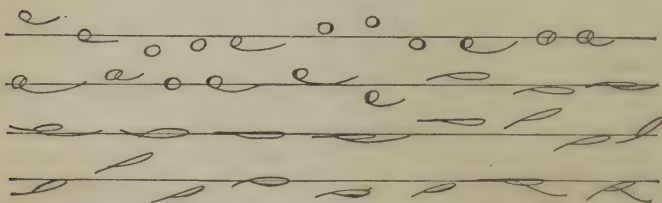
ILLUSTRATIONS.



Enlarging *h*, *l*, *p* and *g*.—The form of these four letters is such that any considerable change in their size is easily noted. We take advantage of this to express added letters, using enlarged *h* for *ch* or *sh*, and enlarging *l*, *p* and *g* to add *t* or *d*, making *lt*, *ld*, *pt*, *pd*, *gt*, *gd*.

The *ch* and *sh* are never separated by a vowel, hence when placed on the vowel positions, read *cha*, *che*, *chi*, *cho*, *chu*, or *sha*, *she*, *shi*, *sho*, *shu*, thus writing the beginning of a large number of words. In case *l* follows the *ch* and vowel, as in *chills*, it is written through the *ch*. If *r* precedes *ch*, as in *rich*, shade the left side of it. If *r* follows it, as in *shrink*, shade the right side of it.

ILLUSTRATIONS.



Key.—Shad, shin, shu, sho, shos, sher, cher, shar, char, shore, shores, chil, child, chils, sheld, rich, richs, rechs,

rushd, fled, feld, fold, flits, sleds, slid, mild, molds, malt, cald, clad, clod, cold, wild, wilt, world, vald, vultur, vultr, filtr, flutr, coltr, coldr, mildly coldly.

Coalescents.—Two consonants frequently follow each other, forming a coalescent or union of two sounds, as *fr*, *pr*, *tr*, *thr*, *dr*, *cl*, *sl*, *fl*, *pl*, *sn*ⁿ, *sm*, *sk*. All such cases are written on position to take the vowel following the second letter, as *fre*, *pra*, *clo*, *fli*, *sme*, *sna*, *ski*, etc.

We also frequently find the letters which form coalescents occurring with a vowel between them, as *far*, *fer*, *fir*, *for*, *fur*, *cal*, *cel*, *cil*, *col*, *cul*, *sam*, *sem*, *sim*, *som*, *sum*, *san*, *sen*, *sin*, *son*, *sun*, etc. The latter cases are written like the former, the reader relying on the context to determine whether the vowel shall be read after the first or second letter; as, we write,



which the pupil at once reads, *do not fear*; but changing the sentence, thus,



he as readily reads *he is free*, although the latter word has undergone no change in outline. So also we read,



He is slow; and again,



Soul of man.

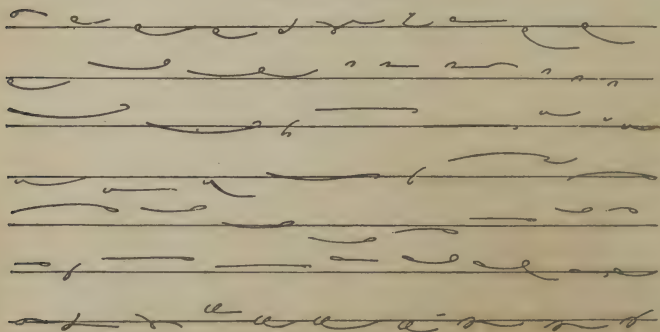
This expression of two or more words, in many cases by one outline, greatly increases the writing power of the system without essentially impairing its legibility.

Diminishing *h*, *p*, *g*, *j* and *l*.—The first three of these letters are made minute to add *l*, making *hl*, *pl*, *gl*, while *l* is made minute when final for *ly*, and when initial for *fl*. The *h* and *l* never coalesce, but always take a vowel between them, as *hal*, *hel*, *hil*, *hol*, *hul*. When either of these combinations begins a word, the minute *h* is written on the position of the vowel between the *h* and *l*, to express the three letters, as *hal*, *hel*, etc. The minute *l* is always used for the coescent *fl*, when initial, or *ly*, which is generally final. The *p* and *g* are used minute to express the coescent *pl* and *gl*. When beginning a word followed by a vowel, the diminished *p* or *g* is written on position of the vowel, and expresses the three letters, as *pla*, *gla*, *gle*, *gli*, etc. In the cases in which the vowel separates them, as *pal*, *gal*, etc., write the *p* or *g*, undiminished, on the vowel position, and add the *l*.

The preceding distinctions are not absolutely necessary, and are not always adhered to in the exercises which are given throughout this work.

The circle finishing *j* is made minute to add *l*, making *jl*.

ILLUSTRATIONS.

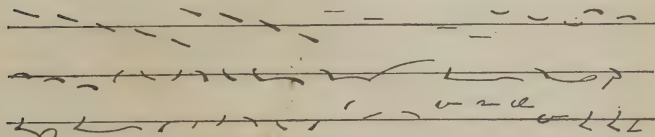


Key.—Halt, held, hils, hold, inhl=inhal, unhlod, halod, helen, holy, hily, hols, shal, shels, pla, plan, plant, ple, pli, plo, sampl, simpl, ampl, mangl, mingl, glad, gle, glid, glos, glum, gloom, glory, singl, angl, fangld, finly, family, saly, sily, suly, foly, mely, daly, taly, nely, only, manly, menly, flam, flash, fleshy, fling, flis, flirt, inflm, unflt, galn, gild, gils, gold, pils, pols, pilo.

Shortened letters.—While the long letters cannot be shortened without at once becoming confused with the short letters, it is possible to shorten the short letters and retain their individuality; we therefore shorten the short letters, viz, *a, e, i, o, u, b, n, t, d* and *j*, to express a following *t* or *d*, making *at, ad, et, ed, it, id, ot, od, ut, ud, bt, bd, nt, nd, td, tt, dt, dd*, and *jt, jd*.

These are not as coaleseents, with a few exceptional cases, but are written on position to express an intervening vowel or consonant, as shortened *a* on *n* position is *and, ant*, so shortened *e* is *end, ent*; shortened *b* on *a* position is *bat, bad*; on *e* position is *bet, bed*; shortened *n* on *i* position is *nit, nid*, etc.

ILLUSTRATIONS.

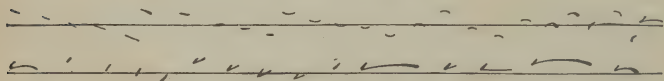


Key.—Bat, bad, bet, bed, bit, bid, bot, bod, but, bud, batr, betr, bitr, butr, nat, net, nit, not, nut, dat, det, dit, did, tatr, tetr, titr, totr, tutr, and, end, int, undr, entr, intrfr, undrtrk, intermit, undrsl, undrgo, intrupt, intrst, afr, afrd, ift=if it, int=into, unt=unto, efrt, ofrd, ovrt, abd.

apt, old, ult, grand, grant, plant, pland, galnt, grind, imbd, imbrd, ofnd.

Minute short letters.—The short letters are capable of being written in the form of mere ticks, the shortest possible strokes, and still retaining their individuality and distinction from the shortened letters. This is done to express an added *n* or *m*. A single exception is made in the case of *o*, which is made minute for *wh* and *ws*, being written downward for *wh* and upward for *ws*.

ILLUSTRATIONS.



Key.—Ban, ben, bin, bon, bun, banr, nam, nin, non, nun, dan, den, din, dom, dun, tim, tam, than, ton, tun, then, ten, thinner, than ar, amn, upn, agn, isnt, asnt, wha=what, whe=when, whi (also used for which), who, whas=what was, when was, why or which was, who was or were; wher, wherefore, wher was or were; whern=wherein; what for, whethr.

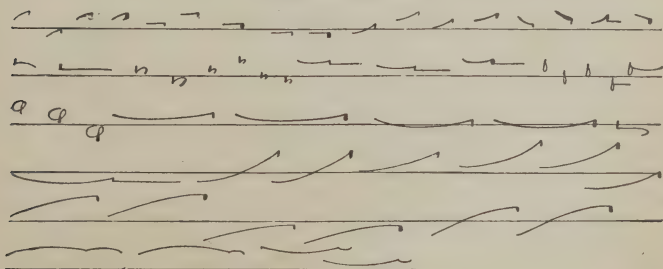
Shortened long letters.—The long letters can only be shortened by adding to them some distinguishing feature. *T* and *d* are of such frequent occurrence that the utmost brevity in expressing them is desirable; hence to express these letters *following a long letter* it is shortened, and a vertical downward tick added, which we call the *t* tick, and which is never added to the short letters.

The tick does not preserve its distinctness when following *z* or *f*, hence when *t* or *d* follows these letters, do not shorten them and write the tick, but use the alphabetic *t* or *d*.

It is not confined to shortened long letters, but may be used after a lengthened long letter and after *h* and *l*.

If the natural movement of any writer should be such that he finds it easier not to shorten the long letters, the tick may still be employed if wished to express *t* or *d*, but it must not be used after any short letters, all of which are shortened to add *t* or *d*. It may be used after a minute short letter. It is not used after *p*, *g*, which letters are enlarged to add *t* or *d*. It may be used after *h* or circle *r*. *T* or *d* is usually added to *l* by lengthening, but when *l* is attached to a short letter, making the lengthening impossible, the tick may be used. The tick is used at the beginning of words for *st*, and may generally stand for *st*.

ILLUSTRATIONS.



Key.—Cat, cot, cart, catr, met, mad mat, metr, mot, motr, wit, wat, wad, wet, watr, yet, yard, wardn, xtra, stat, stem, step, stopr, stepl, stapl, stipl, stopl, satn, setn, satrn, stal, stil, stel, stoln, stels, shalt, sheltr, sholdr, sant, sentr, sind, sindr, sting, sometm, wind, wintr, went, want, wandr, wont, cant, cantr, count, countr, cind, cindr, fant, fantd, sanded, sentd.

The *s* tick.—An upward vertical tick is used to express *s* or *z*, when it is more convenient or makes a more dis-

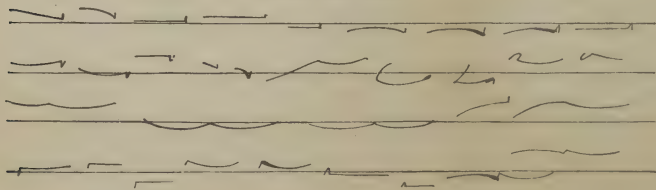
tinctive combination with a preceding letter, and may follow any letter except *s*, *d*, *v*, *w*, *p* and *g*, and downward *a*, *i*, *o*, *v* and *w*.

The distinction between *s* tick and *t* tick is, that *s* is made vertically upward while *t* is made vertically downward. When the two are united, making *st* or *ts*, each is slightly sloped, the combination forming an angle. After *l* the *s* tick is always carried across the letter to which *l* is attached, either *upward* or *downward*. The reason for writing *s* tick after *l* in this manner is, that the *t* tick is seldom necessary after *l*, which is generally lengthened to add *t* or *d*.

If *l* following a short letter is followed by *t* or *d*, and it is not convenient to lengthen *l* to express the *t* or *d*, and the tick therefore becomes desirable, let the tick be made on the side on which *l* stands; while, to express *s* in such cases by the tick, it is written on the side opposite *l*, as in the words *deals* and *dealt*. For *deals* write *dl* on *e* position, carrying the tick for *s* below the *d*, while for *dealt* it is written upward, on the side of *d* that *l* occupies.

The tick *s* for *sis*, *ses*, *sus*, etc.—The tick *s* not being used at the beginning of words, it may be used initially for *ss*, and placed on position for the intervening vowel, making *sis*, *ses*, *sas*, *sos*, *sus*, and may be used by the expert for either of these syllables when final, or in the midst of a word.

ILLUSTRATION.

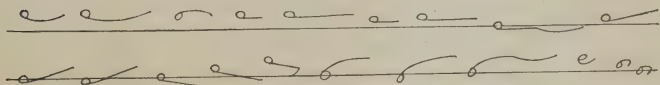


Key.—Xes=exces. uses, mis, mes, nos, fos, froz or fros, frost, most, sets, sits, nats, bets, undrs, vis, ansr, insrt, pas, gas, das, riss=rises, sos, cas, sism, sesn, susn, sess, sesrs, sistm, sustn, forses, fases.

The circle r.—Upward strokes are in some cases shaded with difficulty, and some writers prefer to dispense altogether with shaded strokes, hence the use of the circle for *r*. The letter *h* is so limited in its connection with other letters that the distinction between the circle *r* and *h* is very obvious. It is characteristic of *h* that when initial it is always followed by a vowel; that when not initial it always follows *t*, *s*, *c* or *w*, unless it begins another syllable, in which case it occasionally follows *d* or *n*. This circumscribed character of *h* enables us to use the *circle* for *r* with little or no confliction with its use as *h*.

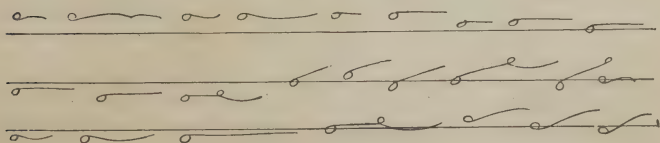
When *h* begins a word it is always written on position of the following vowel, and if the consonant following is a curve the *h* is drawn on the inside of that curve. If a line follows it is written above or at the left of it.

ILLUSTRATIONS.



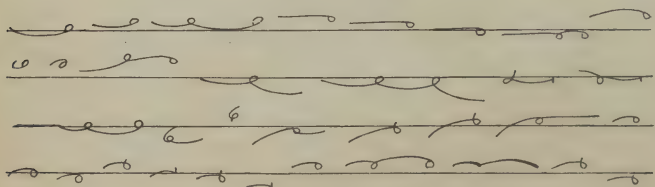
If the *r* beginning a word is represented by the circle it is written on the side opposite the position of *h*.

ILLUSTRATIONS.



If *r* occurs in the midst or at the end of a word, except after a vowel, it may be written in the *h* position, that is as *h* would be. This is permissible because *h* seldom occurs in these connections except following *t*, *s*, *c* and *w*, making *th*, *ch*, *sh* and *wh*; but *wh* is expressed by the *tick*, *ch* and *sh* by enlarged *h*, and *th* by *t*. Like *h*, the circle *r* may be diminished to add *l*, making *rl*, as in *curl*, we make the circle minute to add *l*. So in *really*, *rely*, *rules*, *rolls*, write the circle on position for the following vowel, and minute for the *l*, and add the following letters: Such words as *roar* (*ror*), *roars*, *rear* (*rer*), *rare* (*rar*), write the alphabetic *r* on the vowel position, and add the circle *r* on the upper side of the first *r*. (See p. 53-56.)

ILLUSTRATIONS.



Key.—Sir, der, dersr, mar, mer, mir, mortr, far, gar, par, warfr, sory, sorsry, intrst, unrst, mydrsr, afrd, aprt, crowd, cros, cris, crim, ter or thre or ther, thir or tir, tor or thor or thro, thers or ters, tis or this, thros, thus, thre or tre or ter, therfor, thers or theirs, thros.

Interchangeable letters.—The cognate consonants are safely treated as interchangeable, and the more facile forms are the more generally used, as in case of *s* and *z*, the *s* being a horizontal curve is the better stroke, and will in many cases more easily combine with other letters, and may be used in such cases instead of *z*. Of the cognates *p* and *b*,

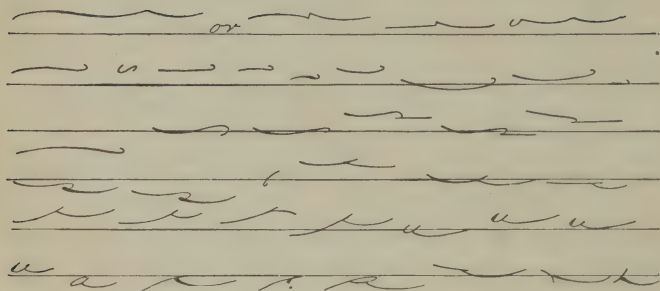
p will often be more easily written than *b*, especially when *b* is followed by *l*, which would be expressed by diminished *p*, making *pl* or *bl*. Also, of *g* and *k*, *g* will often be the better choice. *Ted, ded*, being a frequent termination, may be expressed by either halved *t* or *d*, using the letter which will make an angle in uniting, viz, after *b, c, f, p, q, t, u, x*, and *z* using *t*, and after *d, g, i, j, m, n, s, v, w* and *y* using *d*. Not only may the *tick* be used for *t* or *d*, and halved *d* for *td* or *dd*, and halved *t* for the same, but *t* may be used for *d* and *d* for *t* with little danger of confusion.

Sk, xk.—These digraphs are always expressed by writing the hook on *s* for *sk* and on *x* for *xk*, as in *scream, xcuse*, etc. In case a vowel separates the *s* and *k*, as *sac, sec, sic, soc, suc*, the alphabetic *c* is used. The hook may be used on any other consonant after an intervening vowel, as in *lac, tac, mac, nic, wic, vic*, etc., writing the consonant and hook on position for the intervening vowel. The hook is diminished to add *l*, as in *skill*; *s* with minute hook is written on *i* position. *Squ* is always expressed by *sq* written on position not for *u* but for the following vowel, as in *squirrel (sqirl)*; the *sq* is written on *i* position, and *r* and *l* added.

At this point we introduce another contraction founded in the same quality, viz: similar sound.

Retracing for *f* or *v*.—Retracing is following back a previous stroke, and is used for *f* or *v*, and may be extended to add *t* or *d*, or diminished to add *l*.

ILLUSTRATIONS.

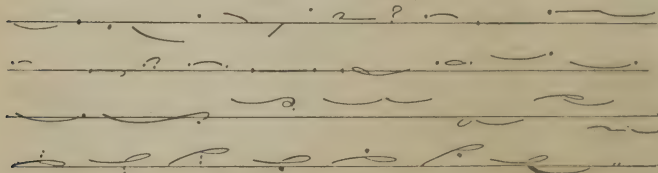


Key.—Fases or fazes, messes, gases or gazes, fabl, gabl, mapl or mabl, tabl, trebl, sabl, simpl or simbl, semble or assembly, nimbl, fumbl, sky, skil, skan, skin, xclam, scors, scurs, angl or ankl, savs or safs, sivs, movd, wavs, wavd, waft, wivs or wifs, givs, gravs, grevs or grefs, grevd, lovd, covrs, covring, clovs, bevl, unvr, invr.

The dot for vowels, sw, and ing.—A dot placed on any position expresses the vowel, except on *e* position, where it is used for *the*. A dot placed at the beginning of a word is used for *sw*, and is placed on position to add the vowel.

A dot at the end of a word is used for *ing*. If *ing* occurs in the midst of a word it is expressed by a small space between the preceding and following letters.

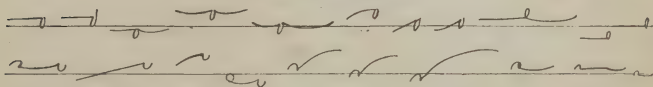
ILLUSTRATIONS.



Key.—Do I owe you the use of a pen? Sweet, swim, swarms, swetn, swing, sweeping, sweating, swimming, swils, swelling, saing, seing, siing, singing or sinking, screeching, saings, goings, falings, turnings, flinging, slinging, clinging, slinger, flinger, clinger, slingers.

The vertical l, g and p.—The letter *l* takes the direction of the letter to which it is joined. The only vertical forms are *t* tick and *s* tick. The *l* following either of these ticks will take the vertical direction; hence a downward vertical *l* is *stl*, *tl* or *dl*. An upward vertical *l* is *sl* or *zl*. A vertical *g* is *tg* or *dg*. A vertical *p* is *sp*.

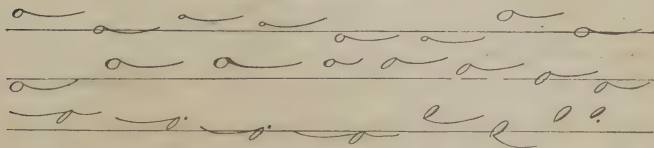
ILLUSTRATIONS.



Key.—Metl, metls, motld, sadld, sitls, catl, vitls, witls, mesls, musl, misld, prestg, vintg, cartg, hostg, spek, spik, spokn, spread, splendd, splint.

Irregular joining of h and l for hp, shp, chp, lp, lb.—The letter *p* after *ch*, *h* or *l* is expressed by writing the *ch*, *h* or *l* so as to unite angularly with the following or preceding letter.

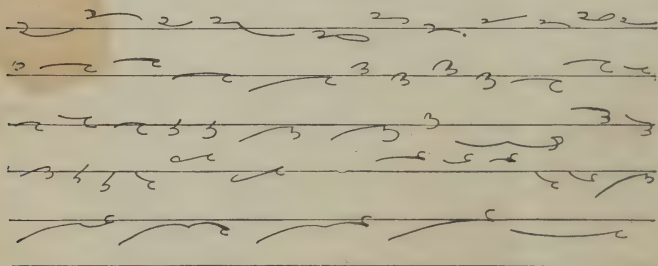
ILLUSTRATIONS.



Key.—Harps, hips, hapls, helps, hops, hopls, chapls or shaps, chips or ships, chops or shops, sharps, sharprs, harped, laps, leps, lips, lops or lobls, slapd, sleping, sliping, slopd, labrs, libry=library, labr, labring.

Tw, dw, ns, nc, nses, nces.—The coalescents *tw* or *dw*, generally occur at the beginning of a word, and are followed by a vowel. They are expressed by a small semi-circle written on position of the following vowel. It should be so written as not to look like *p* or *g*, and should unite with the following letter by an angle. It is diminished to add *l*. The same semi-circle is used in the midst and at the end of words for *ns*, *ence*, *ance*, always being written on the under side of the preceding letter. It is enlarged to add *t* or *d*, making *ints*, *ents*, *ants*, *unts*. It is written on the upper side of letters for *ences*, *ances*.

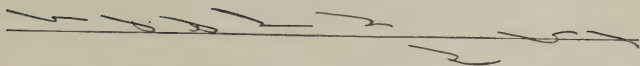
ILLUSTRATIONS.



Key.—*Twis*, *dwarf*, *twed*, *twenty*, *twofld*, *twang*, *twiting*, *twelv*, *dwelt*, *twadl*, *dwels*, *dweling*, *fence*, *france*, *finer*, *comns*, *pens*, *prins*, *pretns*, *prints*, *founts*, *fants*, *dens*, *tins*, *dents*, *tints*, *intns*, *intnds* or *intnts*, *contns* or *contnts*, *spends*, *suspnds*, *fragns*, *elgns*, *orgns*, *omns*, *ofns*, *evns*, *ravns*, *govrns*, *franses*, *danses*, *trances*, *evince*, *evnses*, *condns*, *condnses*, *confrns*, *confrnses*, *comnses*, *sumns*.

Ex.—From all words beginning with *ex* omit the *e*, writing the *x* on the position of the following vowel.

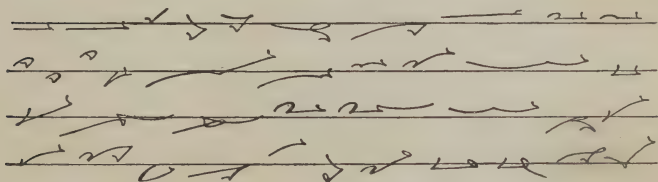
ILLUSTRATIONS.



Key.—Explain, exel, exelence, exclam, execrat, excus, exibt.

Tion, cion, sion, zion, cean, tious, sious, cious, scious, etc.—All these combinations are expressed by the same sign, viz, a slight backward and upward tick, always forming an angle with the letter to which it is united. If other letters follow it, as in *mentions*, they are united with it. These two classes of terminations are so distinctive that both are represented by the same sign without confusion.

ILLUSTRATIONS.



Key.—Notion, motion, ocean, emotion, devotion, solution, comotion, mention, pension, tension, petition, portion, passion, ovation, convntion, contntion, temtation, precaution, precautions, sensation, intntion, invntion, condtions, volitions, pretnsion, pretentious, sedition (sedition sedtious), colusion, incaution, indecation, precotious, avritious, voracious, caution or cautious, emotional, provsional, intentional, intentionally, creation, unction.

Shading for u.—The uniform shading used in representing the diphthongs suggests its use to express *u* after a

consonant when it is not convenient or possible to write the consonant on *u* position. It seems especially valuable for *u* after *b*, to shade *b* uniformly to be used in phrasing; as in case of *but the* or *but a*, the shortened uniformly shaded *b* is written on *a* or *the* position. *But* is added to the end of any word by attaching shortened uniformly shaded *b*.

Ln, lm.—The *l* being lengthened to add *t* or *d*, the *n* or *m* cannot be added to it similarly, but the *l* stroke may be lengthened by extending it across the letter to which it is attached, not vertically, as is done to add *s* or *t*, but in the same direction as the *l* curve. See illustration of it in the words *slumber* (written *slumer*), *fallen*, *blame*, as written in *The "Traveler and Fortune,"* p. 141.

Write the following words, expressing the *n* or *m* by the extension of the *l* stroke: *Claim*, *flame*, *clean*, *clime*, *slim*, *slain*, *slam*, *slimer*, *volume* (*volm*), *villain* (*viln*).

Tial, sial, cial.—These syllables, stenographically expressed by *shl*, may be safely represented by the *shn* tick. The signification of words terminating with *tial*, *cial*, *sial*, is so different from those terminating with *tion*, *cion*, *sion*, *cean*, *zion*, or *tious*, *cious*, *sious*, *ceous*, *scious*, that all of these terminations are legibly expressed by the same sign, the *shn* tick.

CHAPTER V.

WORD-SIGNS.

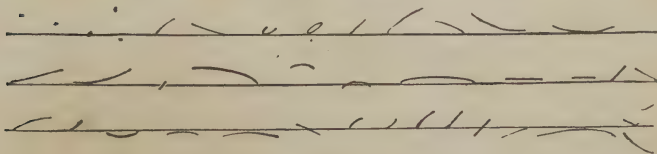
A WORD-SIGN is an arbitrary method of expressing a word, usually consisting of one or more prominent letters of it. A sign should be so suggestive of its word as to be easily remembered.

Few, and those of the simplest character, are used in this system, because most words are so simply and completely written, on general principles, as to make signs unnecessary. The signs adopted are mostly for the purposes of phrase writing. The dot is used on *a* position for *a* or *an*; on *e* position for *the*; on *i* position for *I* or *thing*; on *o* position for *O*, *oh*, *owe*; and on *u* position for *u*. The latter is seldom used.

A sign, when standing alone or beginning a phrase, is written on the line, except *wh* for *which* and *w* for *with*, both of which when used singly are drawn across the line, also *th* on *a* position for *thank*, and on *i* position for *think*; so *are* and *or* when standing alone are expressed by *a*, *o* on *r* position.

Expert writers of all systems adopt such signs as their special class of writing suggests as valuable.

LIST OF SIGNS.



Key.—A or an; the; I, aye, thing; O, oh, owe; answer, be, gentleman-men; all or will; one, question, you, you, things, have or of; with, which, as, thank, think, if, in, and, our, business, all, is, do, to, for, by, at, it, are, or, on, of also expressed by *v*; from, but, you, was.

The *o* is used for *one*, shaded at the bottom it is *or*, and shaded throughout is used for *our*, which word may also be represented by the diphthong *ou*.

To writers of other systems, accustomed to an extensive use of signs, the foregoing list will seem mere child's play.

The contractions and full position scheme presented in this system are so exhaustive that the necessity of word signs does not exist. There are many words that might be expressed by signs more briefly than they can be written out, but the great body of words are so briefly written by a regular application of the principles of the system that the average writing by this system is from ten to fifty per cent. briefer than the writing by other systems; hence it is quite unnecessary to burden the memory with hundreds or thousands of word-signs, as do other systems. The great superiority of the accomplishment of stenographic brevity by the use of a few principles of contraction of general application, rather than by that of hundreds of word-signs, cannot be fully appreciated except by thorough familiarity with both methods.

PHRASE WRITING.

In speaking many phrases are uttered in a rapid and connected manner, as if by a continued impulse of the voice. The expert stenographer often writes such phrases without lifting the pen, joining words together in imitation

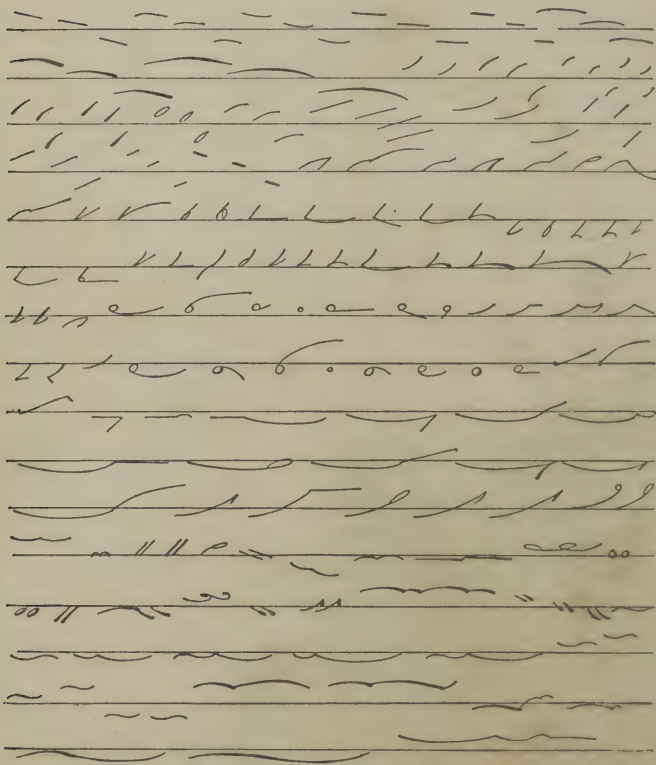
of the speaker. The saving of the movements from word to word is a strong argument in favor of phrase writing, the chief objection being that it impairs the legibility of the writing. Because of this objection most eminent stenographers make but sparing use of phrasing, while others carry it to an unlimited extent. The possibilities of phrasing by this system are limitless, but the illustrations given are mostly of phrases of two or three words of frequent occurrence.

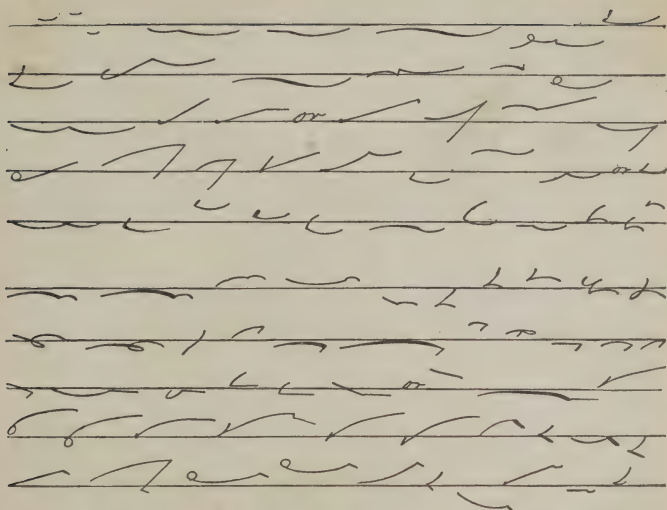
In phrase writing the signs are used in four ways. First: on position, as *b* on *a* position for *by*, *a* or *an*; on *e* position for *by the*; on *u* position for *by you*; *d* on *a* for *do* *a* or *an*; on *e* for *do the*; on *i* for *do I*; on *u* for *do you*; *t* on *a* for *to a* or *an*; on *e* for *to the*; on *u* for *to you*. Second: by writing one word after another without lifting the pen, as: can it be. *Cn* on *a* writes *can*, now adding half-length *i* we have *can it*, and adding to this *b* we have *can it be*, plainly written. A third method is by repeating a word connectedly or in close proximity, the connection or proximity to express a preposition or conjunction connecting them, as *by and by*, *day to day*, *time to time*, etc. Another method is that of suggesting the final words of phrases by the use of a single letter which sounds so like the word that it may safely stand for it, as *s* used for *is*, *as*, *us*, in such phrases as *give us*, *do not know as*, *just as*, etc., written *givs*, *dont nos*, *justs*; *v* for *have*, as *I have*, *we have*, *they have*, written *Iv*, *wev*, *thav*; *d* for *had*, as *they had*, *he had*, *we had*, *it had*, written *thad*, *hed*, *wed*, *itd*; *tht* for *that*, as *he that*, *not that*, *in that*, written *hetht*, *nottht*, *intht*; *th* for *the*, as *it is not the*, written *itsnth* (*the* and *a* or *an* and *you* are suggested in all phrases of two words ending with *the*,

a, *an*, or *you*, by writing the first word on the position of the last); *wh* for *which*, as in *which*, *that which*, *for which*, *from which*, written *inwh*, *thatwh*, *forwh*, *fromwh*; *n* for *an*, *in* or *on*; *cn* for *can*, or *come*, or *came*, etc.

Let the following list be thoroughly memorized by continued rapid writing.

LIST OF PHRASE-SIGNS.





List key.—By a, by the, by you, to a, to the, to you, do a, do the, do you, in a, in the, in you, and a, and the, and you, if a, if the, if you, for a, for the, for you, from a, from the, from you, is a, is the, as a, as the, as you, at a, at the, at you, it a, it the, it is, it you, are a, are the, are you, or a, or the, or you, will a, will the, will you, all a, all the, all you, have a, have the, have I, have you, with a, with the, with you, on a, on the, on you, of a, of the, of you, was a, was the, were you, but a, but the, but you, all one, all can, all was, all are, all of, all will, all you, all have, one of, one can, one will, one shall, one may, one is, one be, one do, one to, of it, of all, of them, of that, of which, of us, of him, is of, is in, is an, is well, is it, is not, is to, is as, is there, is for, is from, is all, in it, on it, at it, he is, he can, he was, he will, he may, he be, he ought, I will, I will not, I will do it, I will be, if not, I have been, I am, how is, how are you,

how can, how will, how to, how do, how are, how in, I have, I can, I have been, no one, now then, now some, some one, some of, some do, some may, some will, some have, some are, some who, some can, with which, with me, with all, with it, without, we are, we will, all, day to day, time to time, one by one, hour to hour, all in all, by and by, each to each, two and two, more and more, less and less, higher and higher, lower and lower, over and over, forever and ever, deeper and deeper, broader and broader, wider and wider, farther and farther, better and better, brighter and brighter, ever and ever, to do, do to, do so, to do so, do some, to do some, do to the, do to a, to do the, to do a, to do you, do to you, far from, far from it, for all that, for then, for some, from some, seem so to me, did the, did a, did you, do as, not as, for as, just as, it is as, in as, give us, for us this is, there is, how is, so is, I have, I have not, we have, they have, so have, how have, can have, all have, one have, we had, who had, they had, it had, so had, which had, or which would, what had, where had, and had, for had, as had, not had, as that, and that, what that, for that, from that, all that, see that, but that, if that, is that, ~~It~~ is the, get at the, in all the, by all the, for all the, in which, all which, for which, from which, that which, till which, know which, to which, at which, by which, so in, go in, as in, and an, by an, from an, it can, he can or came, how can or came, I can or came, it can not be, which can or why can, who can or came, all but, is but, do but, if but, have been, can have been, he has been, has been, we been, it's been, you been, have done, not done, is done.

The foregoing signs, thoroughly learned and understood, will leave the pupil master of phrasing. They are not all

of the phrases that easily grow out of the principles of the system, but are mere illustrations of the art, which is capable of being developed to an unlimited extent.

Phraseography is likely to fascinate the pupil, and to be regarded as of great importance to brevity and rapidity, but beyond the short phrases and simple phrases here illustrated it is not well for the mere student to venture. It is safe to follow in the steps of the most eminent stenographers, most of whom use but simple phrase signs. Recollect that rapid writing depends more on a thorough mastery of principles and on rapid mental and manual action, developed alone by rapid and persevering practice, than on a large vocabulary of word or phrase signs.

CHAPTER VI.

PREFIX-SIGNS.






























THIS mode of abbreviation is common to the art of stenography. By the provision which is made in position, for writing the first letters of all words, the greater part of the prefixes of the language are fully written; but there remain a few which it is well to express arbitrarily. These prefixes are, with few exceptions, each represented by the first letter, hence little is required of the memory except to become familiar with the prefixes which are represented arbitrarily, and which may be done by looking them a few times over. These signs are written without reference to position, and may stand on the line or above it.

The sign for *comp* is an exception, being written on position, to take the following vowel, as *compa*, *compe*, *compi*, *compo*, *compu*, *compla*, etc.

Also the signs for *dis*, *dif*, *dig*, are exceptions, being written with a halved *i* for *di*, and on position for the following *s*, *f*, or *g*, as the case may be.

To write a prefix write its sign, as *c* for *circum*; then draw the next letter of the word following the prefix across the sign, or close by its side if they are parallel strokes. If the prefix is immediately followed in the word by *l* or *r*, it may be added to the prefix line if convenient, and the next letter drawn across them; as in *circumlocution*, add *l* to the *c*, making *circumlo*, and draw *q* across it adding *shu*.

ILLUSTRATIONS.

<i>Prefixes.</i>	<i>Signs.</i>	<i>Illust. Words.</i>	<i>Written.</i>
Accom, accoun,	<i>left a,</i>	accommodate,	
Amb, amp, ambi, amphi,	<i>am,</i>	ambidexter,	
Adminis,	<i>ad,</i>	administration,	
Author,	<i>au,</i>	authorize,	
Circum,	<i>em,</i>	circumstance,	
Circu,	<i>c,</i>	circuitous,	
Comp,	<i>p,</i>	company,	
Discon-com,	<i>d,</i>	disconnect,	
Discour,	<i>dr,</i>	discourage,	
Dis,	<i>halved i,</i>	distress,	
Dif, } On position,	<i>halved i,</i>	different,	
Dig, }	<i>halved i,</i>	dignify,	
Equi, equiv,	<i>e,</i>	equivalent,	
Govern,	<i>g,</i>	government,	
Hemi, demi, semi, half,	<i>h,</i>	hemisphere,	
Irre, irrecon-com,	<i>ir,</i>	irreconciled,	
Indis,	<i>i,</i>	indisposed,	
Magna-ni-nan,	<i>m,</i>	magnanimity,	
Judge-just,	<i>j,</i>	judgment,	
Noncon-com,	<i>n,</i>	nonconformist,	
Omni, omnis-nip,	<i>o,</i>	omnipotent,	
Retro,	<i>re,</i>	retrospection,	
Satis,	<i>st,</i>	satisfy,	
Self,	<i>s,</i>	selfish,	
Substi-stan,	<i>sb,</i>	substantial,	
Theolo,	<i>th,</i>	theology,	
Undis,	<i>u,</i>	undiscovered,	
With,	<i>w,</i>	withhold,	
Which,	<i>wh,</i>	whichever,	

WRITING EXERCISE.

Accounted accounts accommodate accomplish accomplice
 ambidexter ambient ambiguous ambition amphibious ampu-
 tation administratrix administration administrate adminis-
 trator administrative authorize authority authors, circum-
 ference circumvent circumstance circumspect circumlocution
 circumflex circulate circuitous circulation circulatory circus
 company compend comprise comprises comprehend compose.

This prefix sign is written on position to take the position vowel, as in *compose*, it is written on *o* position to add *o* and *s* written across it; *comprehend*, it is *shaded* and written on *e* position, and *hnd* written across it. It is also diminished to add *l*, as in *completeness*; the sign made minute is placed on *e* position and *t* drawn across it, finished by *ns*.

Disconnect discontent disconsolate discompose discourage discourteous distress disturb discover different difference dignity dignify equivalent equivocal equivocation government governments governing governance governess hemisphere semibreve demigod irresponsible irreconciled irreligious irrerecognizable judgment judges judging justice magnitude magnificent magnanimity nonconform noncommunion noncompliance omnipotent omnipresence omniscience omnific retroaction retrospective retrograde retrogression satisfy satisfaction selfish selfishness selflove selfwilled selfcontrol substitute substitution substantial substantive theology theologue theological withhold withdraw without withstand whichever whichever.

PREFIXES CONTINUED.

The language embraces many prefixes besides those to which arbitrary signs have been given, many of which need no sign, because easily expressed by an application of the principles of the system, by a letter or two written in position; others because of their infrequency. The following classified list embracing them all, should be much practiced because they form so large a part of the language, and because they embrace principles which will thus become familiar. Besides frequently writing the list, the pupil

would derive benefit by taking a handy dictionary and practicing on words embracing the prefixes, which are easily found, because the prefixes begin the words.

LATIN PREFIXES.

A ab abs ad ac af ag al an ap ar as at amb ambi amphi
ant ante anti, be bene bi bis, cent centi centu cis contra
contro co cog com con counter col cor circum, de dimi di
dif dis du duo, ef ec em en es ev ex extra equi, hemi, ig il
im in inter intro infra, juris, juxta, mal male manu mis
multi, ne non noct, ob oc of op omni, pan panto per pleni
post pre preter, prim, primo, quad, retra re retro, se semi
super supra sub subter suc suf sug sup sus sine, trans tri,
un uni.

GREEK PREFIXES.

Ana arch astro anto apo aph aristo, bis biblio, cata choro
chiro chrono cosmo, deca dia dys, en entomo epi, geo, helio
hepta hetero hydro hyper hypo, ichthio, lexico litho, meta
mis miso mytho, oct octa octo ortho ornitho osteo, para
penta peri phil philo photo poly physico physio proto pyro,
steno stereo sy sys sym syn, topo theo typo, zoo.

SAXON PREFIXES.

After all, be by, fore, out over, under up, with.

CHAPTER VII.

SUFFIX-SIGNS.

BREVITY in the expression of suffixes is of great importance. Many of the suffixes suggest their own expression in a simple and brief manner.

Many of the suffixes of our language may be easily grouped, in classes of similar formation, and one sign will frequently answer for all the individuals of the class, as: able, ably, ableness, ability, is a group of which any sign which will represent one may equally represent each individual of the group. Take the following: "Is he a *reliable* man? We are *reliably* informed that he is a man of sterling *reliability*." If the words *reliable*, *reliably* and *reliability* were written alike, as, for instance, *relbl*, we have, "Is he a *relbl* man? I am *relbl* informed that he is a man of sterling *relbl*," which the stenographer, accustomed to contracted forms, would readily interpret correctly.

Take the following class of suffixes:

able	ably	ableness	ability
ible	ibly	ibleness	ibility
oble	obly	obleness	obility
uble	ubly	ubleness	ubility
eeble	eebly	eebleness	

In this entire family it is quite clear that in most instances *bi* would be a sufficient expression for the *ble*, *bly*,

bleness, bility, the preceding vowel having been either alphabetically written or expressed by position, as *noble* is fully expressed by *n* on *o* position, followed by *bl*. If the pupil feels a need of a fuller writing, he may add *y, n* and *l* for the different terminations.

CLASSIFICATION OF SUFFIXES AND SIGNS.

able ible oble eeble uble	bl
ably ibly obly eebly ubly	bly
ableness ibleness obleness eebleness ubleness	blns
ability ibility obility ubility	blt
ality ility elity olity ulity	lt
ash ish esh osh ush	sh
ashly ishly eshly	shly
isely ously	sly
ishness ousness	shn
tion tian cion cean sion sian	shn or hook
tious cious tuous ceous	shs or hook
ac ack ick eck ock uck	c
ant ent int ont unt	nt
al el il ol ul ule	l
ase ays ise ize ees eze ose oze use	s-z
ary arry ory orry ery erry iry iery ury urry	ry
an en on in un	n
ame eem eam ime ome oom ume um	m
ad ed id od ud	d
at et it ot ut	t
ang eng ing ong ung	ng
ance ence ince once unce	ns
ancey ency	nsy
mant ment mint mont munt	mnt

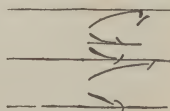
mand mend mind mond mund	mand
lass less liss loss luse	ls
adly edly edley idly odly udly	dly
ately etly itely otely utely	tly
antly ently ointly untly	ntly
andly endly ondry oundly	ndly
astly estly ostly istly ustly	stly
asly esly osly isly usly	sly
ave ive ieve eive eave ove oove	v
tave tive tove	tv
trave trieve trive	trv
ian ion ien	yn
fal fel fil fol ful	fl
atty ity etty otty utty	ty
ax ex ics ix ox ocks ux	x
rass ress rise rose ruse	rs
san sane sen sin sine sign son sun	sn
same som sum	sm
self	sl
ship	shp
cial sial tial	shl
ness	ns
ple ble pel bel	pl
rier rior	yr
rious	ys
ried riet	rd, t
hood	hd
ology alogy	olg alg
graph	grf
graphy	grfy
tied	td

The preceding terminal signs are all written attached to the words of which they form a part.

The following four classes of terminations are arbitrarily represented and written detached, the sign being placed midway opposite the end of the preceding letter, except the fourth class. The first class comprises the vowels followed by *ct*, making *act*, *ect*, *ict*, *oct*, *uct*, and are represented by half length vowels detached. The second class comprises the vowels followed by *ction*, making *action*, *ection*, *iction*, *oction* (*ocation*), *uction*, and are represented by the vowel beginning the termination. The third class comprises the consonants followed by *ation*, *etion*, *ition*, *otion*, *ution*, as *cation* in *indication*, *motion* in *promotion*, *nation* in *donation*, *dition* in *condition*, *dation* in *foundation*, and are represented by the consonant preceding the *ation*, *ition*, *etion*, *otion* or *ution*. The fourth class is *ated*, *aded*; *eted*, *eded*; *ited*, *ided*; *oted*, *oded*; *uted*, *uded*, when terminating long words, as *donated*, *concluded*, *decided*, etc. In words of two syllables, as *aided*, *pitted*, the first vowel is expressed by position and the *ted* or *ded* by the halved *t* or *d*. But in long words the termination is expressed by writing its beginning vowel across the preceding part of the word.

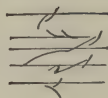
FIRST CLASS.

Termination.	Sign.	Illustrative Word.
act	<i>at</i>	contract
ect	<i>et</i>	elect
ict	<i>it</i>	relict
oct	<i>ot</i>	concoct
uct, uked	<i>ut</i>	rebuked



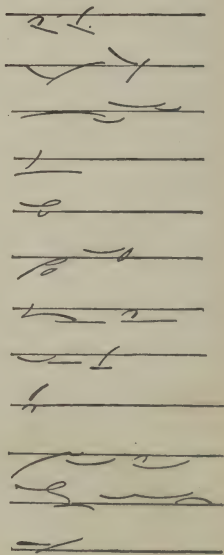
SECOND CLASS.

action	<i>a</i>	inaction
ection	<i>e</i>	election
iction	<i>i</i>	conviction
ocation	<i>o</i>	provocation
uction	<i>u</i>	induction



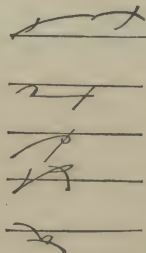
THIRD CLASS.

Bation, bition-tious, <i>b</i> ,	probation, ambition, ambitious,
Cation, cution-tious, <i>c, q</i> ,	education, elocution,
Dation, dition-tious, <i>d</i> ,	foundation, sedition, seditious,
Fusion, <i>f</i> ,	infusion,
Gation-tious, <i>g</i> ,	delegation,
Lation, lusion, <i>l</i> ,	collation, delusion,
Mation, motion, <i>m</i> ,	information, promotion,
Nation, nition, <i>n</i> ,	donation, ammunition,
Piteous-cious, <i>p</i> ,	auspicious,
Sation, sition, sician, <i>s</i> ,	condensation, position,
Tation, titition, tutition, <i>t</i> ,	salutation, destitution,
Vation, <i>v</i> ,	renovation,



FOURTH CLASS.

donated		discomfited	
invaded		promoted	
seceded		corroded	
completed		included	
resided		unpolluted	



WRITING EXERCISE.

Contract react intact subtract refract distract elect select
detect protect protracted distracted convict restrict evict
evicted relict interdict contradict concoct revoked provoked
joked conduct induct abduct.






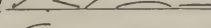
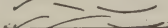
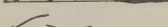





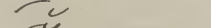


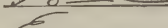


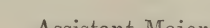
Inaction reaction contraction refraction election selec-
tion inflection reflection conviction restriction extinction
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duction probation libation incubation ambition prohibition
indication execration execution incautious foundation inun-
dation rendition expeditious expedition effusion confusion
delegation abnegation relation collusion infusion informa-
tion exclamation commotion promotion donation inanition
propitiation propitious auspicious inauspicious causation
position decision physician musician salutation invitation
destitution restitution innovation derivation salvation.

CHAPTER VIII.

COMMON ABBREVIATIONS.

THE abbreviations used in most systems of short-hand are arbitrary. There are a large number of abbreviations in use in writing that may be written by this system on the same principle that they are in long-hand, viz, expressed by the same letters which are used in long-hand. The following list embraces the most important and common. There are some words for which abbreviations are in common use which are more briefly expressed when written out by short-hand principles: most of these are omitted from the list.

The student, on looking over the list, will find many words already familiar to him. Beginning with these, he may gradually add to his vocabulary until he has mastered this feature of the art. The short-hand characters are given for illustration only on the first page, the Roman letters fully serving the purpose. Only the first letter of each abbreviation need be capitalized.

<i>A</i>		Answer, adjective, afternoon, accepted
<i>A A G</i>		Assistant adjutant-general
<i>A A P S</i>		Am. Assoc. for the Promotion of Science
<i>A A S</i>		Fellow of the American Academy
<i>A B</i>		Bachelor of Arts
<i>A B C F M</i>		American Board of Commissioners for Foreign Missions
<i>A B S</i>		American Bible Society
<i>A C S</i>		American Colonization Society
<i>A D</i>		In the year of our Lord
<i>Adj</i>		Adjutant
<i>Adm Adm</i>		Admiral, admiralty; Administration
<i>Adm</i>		Administratrix
<i>Adv</i>		Advocate, advent
<i>A F B S</i>		American and Foreign Bible Society
<i>A G</i>		Adjutant-general, accountant-general
<i>Agr</i>		Agriculture
<i>A G S S</i>		American Geographical and Statistical Society
<i>A H M S</i>		American Home Missionary Society
<i>Ala</i>		Alabama
<i>A M</i>		Master of Arts

<i>A M G</i>	Assistant Major General
<i>Anon</i>	Anonymous
<i>Ant</i>	Antiquities
<i>A R A</i>	Associate of the Royal Academy
<i>Ark</i>	Arkansas
<i>A S</i>	Assistant Secretary, Assistant Surgeon, Anglo-Saxon
<i>A S S U</i>	American Sunday School Union
<i>A T S</i>	American Tract Society, American Temperance Society
<i>Atty</i>	Attorney
<i>A U A</i>	American Unitarian Association
<i>B A</i>	Bachelor of Arts
<i>Bal</i>	Balance

<i>Bar</i>	Barrel
<i>B C</i>	Before Christ
<i>B C L</i>	Bachelor of Civil Law
<i>B D</i>	Bachelor of Divinity
<i>Bk</i>	Bank, book
<i>B L</i>	Bachelor of Laws
<i>B M</i>	British Museum, Bachelor of Medicine
<i>Bp</i>	Bishop
<i>B R</i>	King's or Queen's Bench
<i>Bu</i>	Bushel
<i>B V M</i>	Blessed Virgin Mary
<i>C</i>	Carbon, Conductor, Cæsar, Consul, a hundred, cent, centime, chapter
<i>C A</i>	Chief Accountant, Comptroller of Accounts
<i>Ca</i>	Calcium,
<i>Cal</i>	Calendar, Calends California
<i>C A S</i>	Fellow of the Connecticut Academy of Arts and Sciences
<i>Cash</i>	Cashier
<i>Cath</i>	Catholic
<i>C C</i>	County Commissioner, County Court
<i>Ch</i>	Church, Chapter, Charles, Charlotte, Chaldean
<i>C J</i>	Chief Justice
<i>Cl</i>	Clergyman, Clerk, Chlorine
<i>Co</i>	Company, County, Cobalt, Colonial Office
<i>C O D</i>	Cash on delivery
<i>Col</i>	College, Colossians, Colonial, Colonel
<i>Com</i>	Commissioner, Commodore, Committee, Com merce, Commentary
<i>Cong</i>	Congress

<i>Conn</i>	Connecticut
<i>Const</i>	Constable, Constitution
<i>Cor</i>	Corinthians
<i>Cor Sec</i>	Corresponding Secretary
<i>Ct</i>	Connecticut, County Court, cent, a hundred
<i>Cwt</i>	A hundredweight
<i>Cyc</i>	Cyclopædia
<i>D</i>	Penny, pence, day, died, dime, Dutch
<i>D C</i>	District of Columbia
<i>D C L</i>	Doctor of Civil Law
<i>D D</i>	Doctor of Divinity
<i>Dec</i>	December
<i>Deg</i>	Degree
<i>Del</i>	Delaware
<i>Dem</i>	Democrat
<i>Dep</i>	Department, deputy
<i>Deut</i>	Deuteronomy
<i>D G</i>	By the Grace of God
<i>Dis</i>	Discount, distant, distance
<i>Dist Atty</i>	District Attorney
<i>D M</i>	Doctor of Music
<i>D L O</i>	Dead Letter Office
<i>Doz</i>	Dozen
<i>D P</i>	Doctor of Philosophy
<i>D P O</i>	Distributing Post Office
<i>Dr</i>	Doctor, debtor, dram, dear
<i>D V</i>	God willing
<i>D T</i>	Dakotah Territory
<i>Ea</i>	Each
<i>Eecl</i>	Ecclesiastical

<i>EccI Hist</i>	Ecclesiastical History
<i>Ed</i>	Edition, editor
<i>E E</i>	Errors excepted, English ells
<i>Eg</i>	For example
<i>E I C</i>	East India Company
<i>Elec</i>	Electricity
<i>E L</i>	East longitude
<i>Emp</i>	Emperor, Empress
<i>Ency</i>	Encyclopædia
<i>Ency Brit</i>	Encyclopædia Britannica
<i>Ency Amer</i>	Encyclopædia Americana
<i>E N E</i>	East northeast
<i>E S E</i>	East southeast
<i>Esq</i>	Esquire
<i>Et al</i>	And others, and elsewhere
<i>Ex</i>	Example
<i>Exc</i>	Excellency, exception, exchange
<i>F</i>	Fluorine, franc, florin, feminine
<i>Feb</i>	February
<i>Fl</i>	Florida, flemish, flourished
<i>F O</i>	Field Officer
<i>For</i>	Foreign
<i>Fort</i>	Fortification
<i>Fr</i>	France, French, Francis
<i>Frt</i>	Freight
<i>G</i>	Glucinum, genitive, guide, guinea, gulf
<i>Ga</i>	Georgia
<i>G B</i>	Great Britain
<i>Gent</i>	Gentlemen, gentleman

<i>Ger</i>	Germany, German
<i>Gov</i>	Governor
<i>Gov Gen</i>	Governor General
<i>H</i>	Hydrogen, hour
<i>Hhd</i>	Hogshead
<i>Hdkf</i>	Handkerchief
<i>Hist</i>	History
<i>H M</i>	His or Her Majesty
<i>H M S</i>	His or Her Majesty's Service
<i>Hon</i>	Honorable
<i>Hort</i>	Horticulture, horticultural
<i>H R</i>	House of Representatives
<i>Hun</i>	Hungary, Hungarian
<i>Hund</i>	Hundred
<i>I</i>	Iodine, island
<i>Ia</i>	Iowa
<i>Ib</i>	In the same place
<i>Id</i>	The same
<i>I e</i>	That is
<i>I H S</i>	Jesus the Saviour of Men
<i>Ill</i>	Illinois
<i>Imp</i>	Imperial
<i>In</i>	Inch, inches
<i>In</i>	Incorporated
<i>Ind</i>	India, Indian, Indiana
<i>Ind T</i>	Indian Territory
<i>I N R I</i>	Jesus of Nazareth, King of the Jews
<i>Inst</i>	Instant, or of the present month
<i>Int</i>	Interest

<i>Intro</i>	Introduction
<i>Ida</i>	Idaho
<i>I O O F</i>	Independent Order of Odd-Fellows
<i>Ir</i>	Irish, Ireland, iridium
<i>I R O</i>	Internal Revenue Office
<i>I T</i>	Indian Territory

<i>J</i>	Judge
<i>J A</i>	Judge Advocate
<i>Jan</i>	January
<i>Jer</i>	Jeremiah
<i>Jno</i>	John
<i>Jona</i>	Jonathan
<i>Jos</i>	Joseph
<i>Josh</i>	Joshua
<i>Jour</i>	Journal
<i>J P</i>	Justice of the Peace
<i>Jr</i>	Junior
<i>Jul</i>	July
<i>Jus</i>	Justice

<i>K</i>	King
<i>Ky</i>	Kentucky

<i>L</i>	Lord, Lady, Latin, lithium, pound
<i>La</i>	Louisiana
<i>L C</i>	Lord Chancellor, Lower Canada
<i>Leg</i>	Legislature
<i>L I</i>	Long Island
<i>Lib</i>	Librarian
<i>Lt</i>	Lieutenant

<i>Lt Co</i>	Lieutenant Colonel
<i>Lt Gen</i>	Lieutenant General
<i>Lt Gov</i>	Lieutenant Governor
<i>Lit</i>	Literature, literary, literally
<i>LL B</i>	Bachelor of Laws
<i>LL D</i>	Doctor of Laws
<i>Long</i>	Longitude
<i>Lon</i>	London
<i>M</i>	Month, masculine, morning, a month, meridian
<i>M A</i>	Master of Arts
<i>Minn</i>	Minnesota
<i>Mag</i>	Magazine
<i>Maj</i>	Major
<i>Maj Gen</i>	Major General
<i>Manuf</i>	Manufacturing
<i>Mass</i>	Massachusetts
<i>Math</i>	Mathematics, mathematician
<i>M B</i>	Bachelor of Medicine
<i>M C</i>	Member of Congress
<i>M D</i>	Doctor of Medicine
<i>Md</i>	Maryland
<i>Me</i>	Maine
<i>M E</i>	Methodist Episcopal
<i>M E C</i>	Methodist Episcopal Church
<i>Mem</i>	Remember, memorandum
<i>Messrs</i>	Gentlemen, Sirs
<i>Meth</i>	Methodist
<i>Mex</i>	Mexico, Mexican
<i>M H S</i>	Massachusetts Historical Society
<i>Mich</i>	Michigan, Michaelmas

<i>Min</i>	Minutes, minute, mineralogy
<i>Min Plen</i>	Minister Plenipotentiary
<i>Miss</i>	Mississippi
<i>Mo</i>	Month, Missouri
<i>M P</i>	Member of Parliament
<i>M P C</i>	Member of Parliament in Canada.
<i>Mr</i>	Mister, master
<i>Mrs</i>	Mistress
<i>MS</i>	Manuscript
<i>Myth</i>	Mythology
.	
<i>N</i>	North, note, number, nail, nitrogen, noun, name
<i>N A</i>	North America
<i>N B</i>	Mark well, take notice, New Brunswick, North Britain
<i>N C</i>	North Carolina, new church
<i>N E</i>	New England, Northeast
<i>Neb</i>	Nebraska
<i>Nem con</i>	No one contradicting
<i>Nem diss</i>	No one dissenting
<i>N F</i>	Newfoundland
<i>N T</i>	New Testament
<i>N H</i>	New Hampshire
<i>N J</i>	New Jersey
<i>N L</i>	North latitude
<i>N M</i>	New Mexico
<i>N N E</i>	North-northeast
<i>N N W</i>	North-northwest
<i>No</i>	Number, norium
<i>N O</i>	New Orleans
<i>N P</i>	Notary Public

<i>Nov</i>	November
<i>N W</i>	Northwest
<i>N W T</i>	Northwest Territory
<i>N Y</i>	New York
<i>N Zeal</i>	New Zealand
<i>O</i>	Ohio, oxygen
<i>Obs</i>	Observation, observatory, obsolete
<i>Oct</i>	October
<i>O F</i>	Odd-Fellows
<i>O T</i>	Old Testament
<i>Or</i>	Oregon
<i>O S</i>	Old style
<i>P or p</i>	Page, participle, phosphorus, pole, pint, pipe
<i>Pa</i>	Pennsylvania
<i>Parl</i>	Parliament
<i>P E</i>	Protestant Episcopal, Presiding Elder
<i>P E I</i>	Prince Edward's Island
<i>Penn</i>	Pennsylvania
<i>Plff</i>	Plaintiff
<i>P M</i>	Afternoon, postmaster
<i>P M G</i>	Postmaster General
<i>P O</i>	Post Office
<i>Prof</i>	Professor
<i>Prot</i>	Protestant
<i>Prov</i>	Proverbs, provost, province
<i>Prox</i>	Next (or of the next) month
<i>Ps</i>	Psalms
<i>Pub</i>	Published, publisher
<i>Pub Doc</i>	Public document

<i>Q</i>	Question, queen, farthing
<i>Q B</i>	Queen's Bench
<i>Q C</i>	Queen's Council
<i>Qr</i>	Quarter, quarters, farthings
<i>Q S</i>	Quarter section, a sufficient quantity
<i>Qt</i>	Quart, quantity
<i>Q V</i>	Which see, as much as you please
.	
<i>R</i>	Rhodium, king, queen, river
<i>R A</i>	Royal Academy, Royal Arch
<i>Rec</i>	Receive
<i>Recd</i>	Received
<i>Recpt</i>	Receipt
<i>Rec Sec</i>	Recording Secretary
<i>Rep</i>	Reporter, representative, republic
<i>Rev</i>	Reverend, revelation, review
<i>R I</i>	Rhode Island
<i>Rom Cath</i>	Roman Catholic
<i>R R</i>	Railroad
<i>R S V P</i>	Answer, if you please
<i>Rt Hon</i>	Right Honorable
<i>Rt Rev</i>	Right Reverend
<i>Rt W^{pfl}</i>	Right Worshipful
<i>Rus</i>	Russia, Russian
<i>R W</i>	Right Worthy
<i>S</i>	South, second, Sunday
<i>S A</i>	South American, according to art
<i>Sat</i>	Saturday
<i>Sax</i>	Saxon, Saxony
<i>S C</i>	South Carolina, a decree of the Senate

<i>Sculp</i>	Sculpture, he or she engraved it
<i>S E</i>	Southeast
<i>Sec</i>	Secretary, second, section
<i>Sen</i>	Senior, senate, senator
<i>Sept</i>	September, Septuagint
<i>Shak</i>	Shakespeare
<i>S J C</i>	Supreme Judicial Court
<i>S L</i>	Solicitor at law
<i>S R S</i>	Fellow of the Royal Society
<i>St</i>	Saint, street, stone, strait
<i>S T D</i>	Doctor of Divinity
<i>S T P</i>	Professor of Theology
<i>Sup</i>	Supplement
<i>S W</i>	Southwest
<i>Sw</i>	Sweden
<i>Switz</i>	Switzerland
<i>T</i>	Town, township
<i>Tex</i>	Texas
<i>Theol</i>	Theology
<i>Thess</i>	Thessalonians
<i>Thurs</i>	Thursday
<i>Tr</i>	Translator, translation, treasurer, trustee
<i>Trin</i>	Trinity
<i>Turk</i>	Turkey
<i>Typ</i>	Typographer
<i>U C</i>	Upper Canada
<i>Ult</i>	Last (or of the last) month
<i>Univ</i>	University
<i>U S</i>	United States

<i>U S A</i>	United States of America, United States Army
<i>U S N</i>	United States Navy
<i>U S S</i>	United States ship
<i>U T</i>	Utah Territory
<i>Va</i>	Virginia
<i>V C</i>	Vice Chancellor
<i>V D M</i>	Minister of God's Word
<i>V G</i>	For example
<i>Vol</i>	Volume
<i>V P</i>	Vice-President
<i>V R</i>	Queen Victoria
<i>Vs</i>	Against
<i>Vt</i>	Vulgate
<i>W</i>	West, Welsh, Wednesday, week
<i>W I</i>	West Indies
<i>W Lon</i>	West longitude
<i>Wp</i>	Worship
<i>Wpfl</i>	Worshipful
<i>W T</i>	Washington Territory
<i>Wt</i>	Weight
<i>Xms</i>	Christmas
<i>Xn</i>	Christian
<i>Xnty</i>	Christianity
<i>Xt</i>	Christ

SYNOPSIS OF THE PRINCIPLES OF THE SYSTEM.

The following classification will enable the pupil more readily to refer to and to fix in his mind in their natural order, the several principles and contractions:

Principle I. Alphabet of simple, light, sloped and horizontal strokes.

“ II. Abbreviated spelling, based on the Spelling Reform Association rules.

“ III. Shading strokes to express an added *r* and *u*.

“ IV. Positions {
 a. Consonants so written as to
 express a following vowel or
 diphthong.
 b. Vowels so written as to express
 a following consonant.

“ V. Lengthening long letters to add *n* or *m*, and enlarging *p*, *g* and *l* to add a following *t* or *d*, and *h* for *ch* or *sh*.

“ VI. Shortening the short letters to half length to express a following *t* or *d*, and diminishing the *r* circle and *h*, *p* and *g* to add a following *l*, and also *l* for *ly*.

“ VII. Ticks, shortening the short letters to mere ticks to express a following *n* or *m*, except *o*, which is written downward minute for *wh*, and upward minute for *ws*.

A vertical downward tick used after long letters for *t* or *d*, and at the beginning of words for *st*.

A vertical upward tick used after letters for *s* or *z*, and at the beginning of words for *sis*, *ses*, *sus*, *sas*, being written on the vowel position to indicate the intermediate vowel.

Principle VIII. Irregular joinings of letters to express others, viz: *h* for *r*, vertical downward *l* for *tl* or *dl*, and upward *l* for *sl* or *zl*; vertical *p* for *sp*, vertical *g* for *tg* or *dg*, of *h* for *hp*, and *l* for *lp* or *lb*.

“ IX. Substitution of similar letters for each other, as *f* for *v* or *v* for *f*, *t* for *d* or *d* for *t*, *s* for *z* or *z* for *s*, *p* for *b* or *b* for *p*, *g* for *k* or *k* for *g*, *t* for *th*; in any case using the letter of two cognates which will unite more readily and definitely to express either.

“ X. Arbitrary marks, as a dot for *a*, *i*, *o*, *the*, *sw* and *ing*, a small semi-circle for *tw* or *dw*, when initial, and in other cases for *ns*, *nc*, *ence*, *ance*, or written in still another way for *ences* or *nces*, also re-tracing for *f* or *v*.

“ XI. Digraphs and coalescents written on position for intervening or following vowels.

“ XII. Word signs.

“ XIII. Phrase writing.

“ XIV. Prefix signs.

“ XV. Suffix signs.

“ XVI. Use of the common abbreviations.

CHAPTER IX.

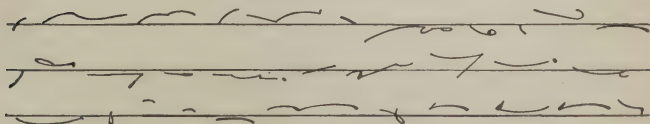
SHORT-HAND VOCABULARY.

HAVING laid before the pupil all the principles of the system, we devote this chapter to the writing of various classes of words, the more fully to develop the application of principles. The words as classified will arrest the attention of the thoughtful pupil, and should be written, rewritten, read and reread until absolutely familiar.

LIST OF CONJUNCTIONS.

And also although as because but consequently either even except for if lest moreover nor notwithstanding or provided save seeing since so still than then though therefore unless whether whereas wherefore yet

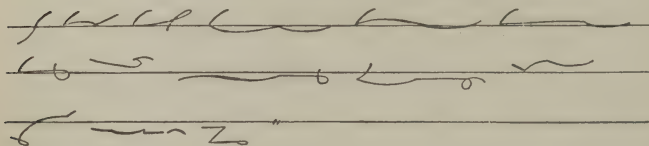
CONJUNCTIONS WRITTEN.



CONJUNCTIVE PHRASES.

As if, as though, as well as, as soon as, as far as, as many as, as much as, except that, for as much as, in so much that, but also, but likewise, notwithstanding that, not only.

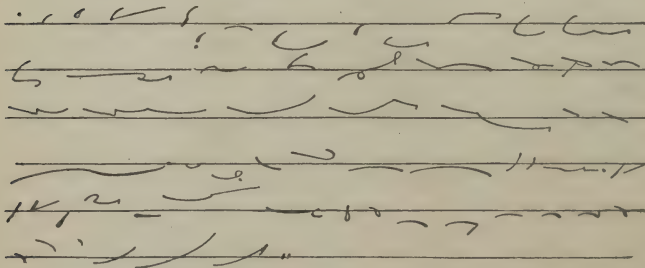
CONJUNCTIVE PHRASES WRITTEN.



LIST OF PREPOSITIONS.

A at aboard above about, according to, across, after against along amid amidst among amongst around, as to, athwart before behind below beneath beside besides between betwixt beyond but by concerning down during ere except for from in into notwithstanding of off on, out of, over past round save since still until through throughout to toward towards under unto up upon with within without

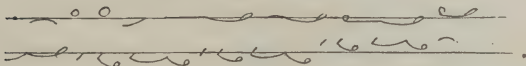
PREPOSITIONS WRITTEN.



LIST OF PRONOUNS.

I thou he she it myself thyself himself herself itself
 who whoever whosoever which whichever whichsoever
 what whatever whatsoever that

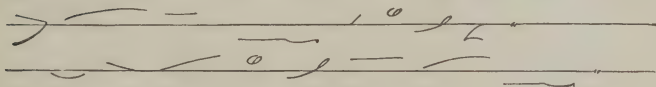
PRONOUNS WRITTEN.



DEFECTIVE AND AUXILIARY VERBS.

Beware can may must ought shall will quoth
 Do be have shall will may can must

DEFECTIVE AND AUXILIARY VERBS WRITTEN.

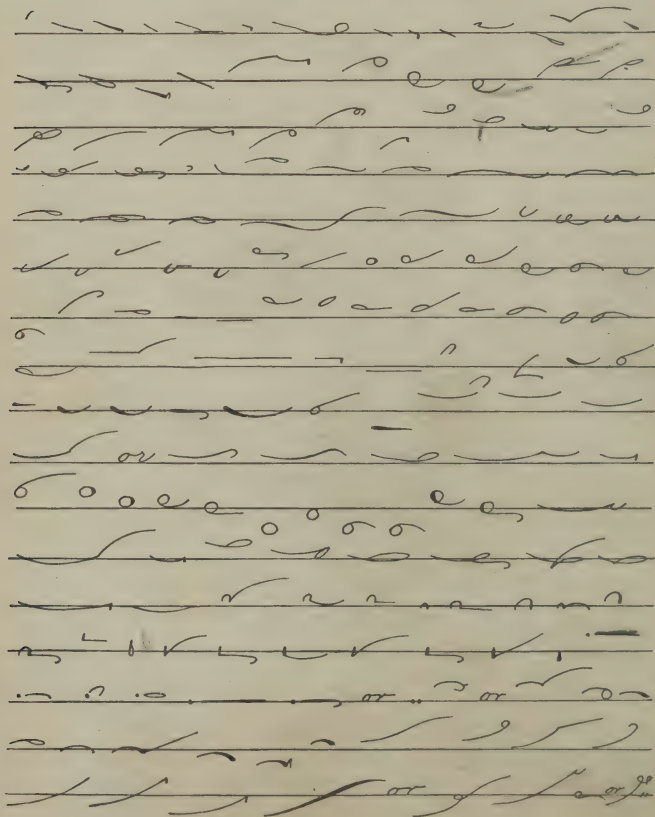


LIST OF IRREGULAR VERBS.

Abide be bear beat begin bend beseech bid bind bite
 bleed blow break breed bring build burst buy cast catch
 chide choose cleave cling clothe come cost crow creep cut
 dare deal dig do draw dream drive drink dwell eat fall
 feed feel find fight flee fling fly forsake freeze get gild
 gird give go gave grind grow hang have hear heave hew
 hide hit hold hurt keep kneel knit know lade lay lean
 leave lend let lie light lose make mean meet mow pay
 put quit read reave rend rid ride ring rise rive run saw
 say see seek seethe sell send set shake share shear shed
 shine shoe show shoot shut shred shrink sing sink sit slay
 sleep slide sling slink slit smite sow speak speed spend

spill spin spit split spread spring stand steel stick sting
 stride strike string strive strow swear sweat sweep swell
 swim swing take teach tear tell think thrive throw thrust
 thread wake wear weave weep win wind wont work wing
 wright

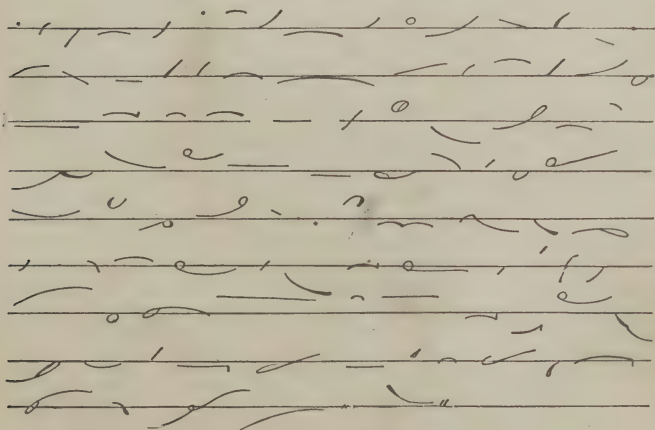
IRREGULAR VERBS WRITTEN.



ONE HUNDRED WORDS, SAID TO COMPRISE ONE-HALF OF
SPOKEN AND WRITTEN ENGLISH.

The and of to in a that is for it he with be are but
I all by not or as thy from have at they our we God
more theirs them there my on shall you will thou upon
word ye had me no Lord us when go heaven see great
other were been O part truth army ever full into out
unto thee his which your this him who what an if can
how life man than may those would has every world do
one most love now where time give after first like under
work come yes.

ONE HUNDRED WORDS WRITTEN.



ALPHABETIC LIST OF WORDS.

The following list, consisting of words alphabetically arranged, with the written outlines on opposite pages, the pupil will find very serviceable as key words in suggesting brief outlines of all words.

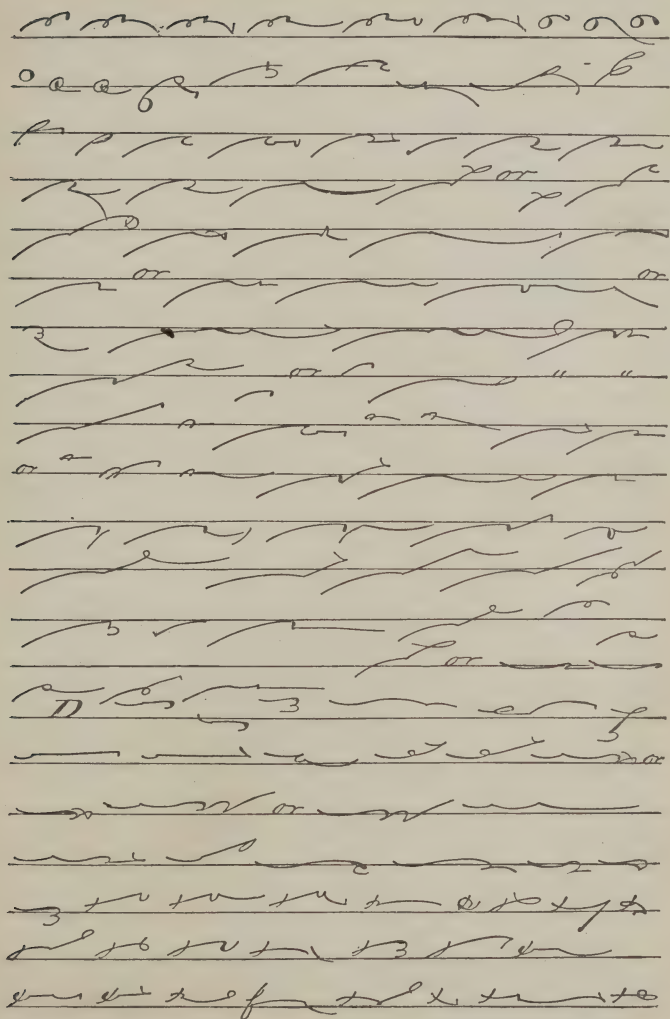
Abundant accepted acceptable accession accident accuracy accurateness accordingly accusation acquisition active acknowledge additional adopt-ed advance advanced advancement advantageous advertise advertising affected affectionate affliction agitate aggregate almost already always along altogether amounted ambitious America American among amongst anniversary annihilation anatomy anointed antagonism annual annul, Annular antagonistic antagonist another anybody anything appear appearance appeared appears appearing appliance applicant application applied apply applicable applicability apprehend apprehended apprehensible apprehensibility apprehension apprehensive approve approval arrive arrival arrivals arrived arrogance arsenal arbitrary architect archangel archbishop architecture architectural aristocracy aristocrat aristocratic arrange arrest artificial artistic assistance ascription assemble assembled assembly assembling assure assurance assuring assignment astonished astonishing astonishment astronomy astronomer astronomical astounding attainment attract attraction attractive atonement authority authoritative auspiciously auspicious aversion avocation avoid avowed awake awakened awhile axiom

Bachelor beauty beautiful begin begun began beginning bank bankable bankrupt bankruptcy because become before behold beheld belief believe belong belongs belonging body boldness bountiful brethren brother business bulletin bureau buoyant

Calculable cabinet calvinism capable captain casually catholic catholicism certainty cessation celestial celebrate celebration certificate certify change

character characterize characterizes characters characteristic characterization charitable charity charter cheer children childhood churchyard circumstance circumference citizen civilize clerical climate color commence commencement combination company compared comprehended comprise compose concern conclusion consequence consequential consideration consisted consignment conformable constant conceded contingency contradistinction contradistinguish contributed contrivings could counsel consul council covenant combine commencement complete complexion condition complain complicate compliance construction consumed contained contraction contradiction contractions contrived controlled conversion conviction convince convene corrective countenance county countrymen covered created cured curious curved custom cyclone cynical

Danger endanger darkens defendant delinquent deliverance denominate denomination denounces derision derivation description descriptive decision designation develop difference difficulty dignity direction directness disadvantage disadvantages disadvantageous disbelief discharge disclaim dissever dissolution discover discourse discourage disaffection discrepancy discriminate disorganize disorganized disorganization displeasure disqualify disfavor disease dissatisfaction dissimilar



distinguish distinguishable distinction divinity doctor, dear
debtor, dollar domestic dominion donation downward dur-
ing duration dwell dwells

England eclectic ecclesiastic eccentric eccentricity em-
phatic employment empyric endanger endeavor enlarge
enthusiasm enthusiastic entire enjoyment episcopalian equi-
noctial equal equivalent especially establishment eternal
eternity evangelical evening evidence everlasting exchange-
able exclamation exclusion excommunication excommuni-
cator executor exemplify exemplification exhibition existed
existence expanse expense expectation expenditure experi-
ence explanation exploration expression exquisiteness ex-
tempore extemporaneous extension extensive extenuation
exterior extract extracted extinguish extraordinary ex-
travagant extradition exult exuberance eye-witness

Fact failure family familiar fantasm fantastic fantasy
fashion favorable feature financial first forever forgiven
former formality formation forward foundation fraction
freedom frequent from frugal fruition furnished furniture
future

Gain gallant galvanic gangrene general generalize
generation gentleman-men glorify glorious govern gov-
ernor government gradation graceful grander grandeur
grandchild grandchildren great greatly

had half have happy, habeas corpus, hardened hath
 have, have not, he have, henceforth hereafter hesitation
 heretofore hieroglyphical home him homeopathy hopeful
 horrible history hundred human humanity humidity hur-
 ried hypocritical

I, aye, I am, idleness ignorance imaginable imaginary
 immediately immoral immorality immortal immortality
 immortalize impassioned impatience impatient impel im-
 penetrable impenetrability imponderability important im-
 portance impossible impossibility impoverished impractical
 impracticable impracticability improbable improbability
 improvement imprint imperishable impertinent inactivity
 inauspicious inartificial incapable inalienable inconsiderable
 inconsiderate inconsistent indefatigable indefinite indelible
 indescribable indifferent indifference indignity indemnity
 indemnification indiscriminate indispensable individual in-
 doctrine indolent indicate industry industrious indubitable
 indebted infinite infidelity, infirm inform, influence infer-
 ence information informal informality infringe inhospita-
 ble inhospitality inherit inscribe inscription incur inquire
 insecure insecurity insignificant insignificantly insignifi-
 cance insignia institute insubordinate insubordination in-
 superable integrity intellect intelligent intelligence intelli-
 gible intelligibility intemperate intemperance into interior
 internal interrogate interrogation interrogative intrinsic
 irrational irrecoverable irreconcilable irrefragable irrefuta-
 ble irrelevant irreligion irreligious irrepressible irrespec-
 tive irresponsible irruption irregular irretrievable irrever-
 ent itinerant

Jail Jehovah Jove jealous Jewish joint-stock jurisdic-
 tion jurisprudence junction justification

Handwriting practice sheet for the letter 'e'. The first section shows the letter 'e' written in various styles and sizes, including cursive and print, with some letters having numbers 1, 2, and 3 indicating stroke order. The second section shows the letter 'e' written in a cursive style, with some letters having numbers 1, 2, and 3 indicating stroke order. The third section shows the letter 'e' written in a cursive style, with some letters having numbers 1, 2, and 3 indicating stroke order.

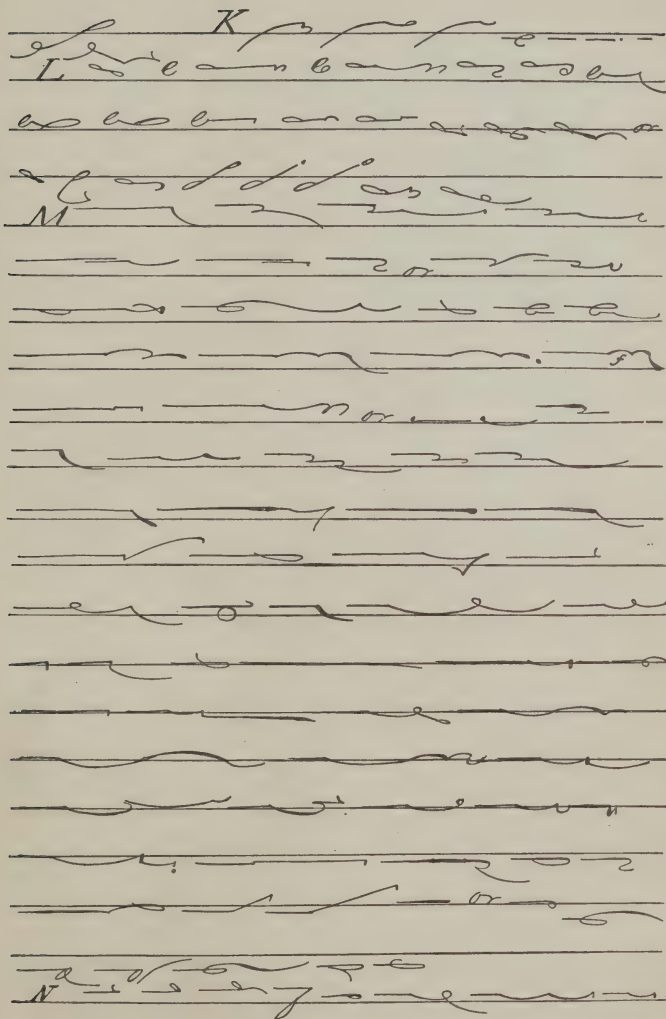
juvenile juxtaposition

Kindness kindly kingdom knowledge know knowing
known

Label large lamentable larger landscape language
languish legacy legislate legislature legitimate lengthen
lenient libation liberality liberty liquidation longer lovely
loving lovingly lucidness luxurious

Many magazine magnificent magnificence magnani-
mous magnanimity magic majestic maladministration mal-
feasance malign malignant malignancy manufacture manu-
factory manufacturing manufacturer manumit manuscript
margin, Mary marry, measured mechanics mechanical
mechanism member memoranda memoir memory mendi-
cant menial mensuration mention mercy merchantable
merry mesmerism Messrs. might mighty million minimum
minister minority, minute mint mind, misdemeanor mis-
erably misfortune misinformed misanthropic mistress mis-
represented misrepresentation misrule mistake mistrust
misunderstanding moment monarchy morality mortgage
mournful moved movement Mr. multiform multiply mul-
tiplication multifarious multitude multiple

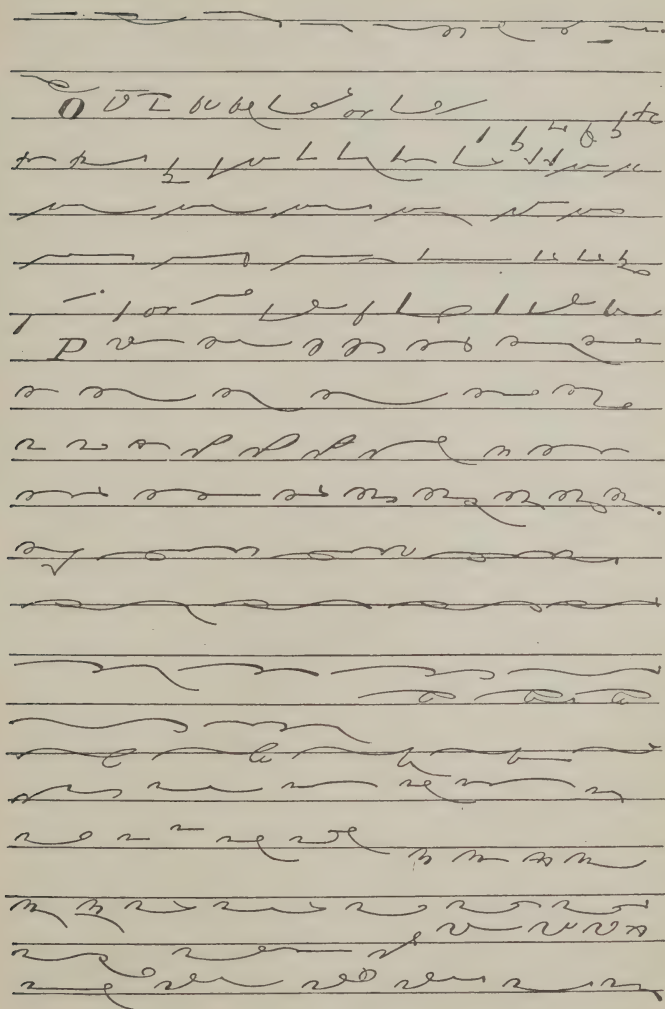
Nation national nationality naval nearly necessary
necessity nest.



never nevertheless next nobody nondescript notary notoriety neuter notwithstanding numberless nutrition

Object obedient obligation obligatory observation occur occurrence oftentimes official ominous omnipotence omnipotent omnipresent omniscient omnivagant open opinion opportunity opposition option oppression organ organs organism organize organized organization origin original ornament ornamental ornamentation osmian ostentation ostentatious ostensible over owing owner onward only ourselves our outward outrageous

Paragraph paradise parallel paralytic paraphrase parliamentary parliamentarian part parts party partisan partner part-owner patent patentable patient peculiar peculiarity peculiarly pecuniary people perfect perfection perform pernicious perpendicular perpendicularly perpetuity perpetual perplexing persecution philanthropy philanthropic philanthropist philosophy philosopher philosophical philosophize phonography phonographer phonographic phosphorus phosphoric photography phrenology phrenologist phrenological physiology physiological physiognomy physiognomer physician picturesque places plaintiff planetary platform plenitude pleasure plenty plant plenary plenipotentary popular popularity population populous popularize popularization position possession possible possibility possibilities posterior post-mortem poverty practice practical practicable precious preliminary prejudice prejudicial prejudiced present premature



premeditate pretty prerogative prescribe prescription pre-
 serve preservation present presentation pervert prevari-
 cate previous principal-ple privilege probable probability
 problematic profitable proclaim proclamation produce pro-
 ductive profaned profited prophet prophetic prophetic
 property proposal proposition proscribe proscription pro-
 tection protraction providence publication publisher punish
 punishment putrescent pyrotechnics

Quadruped qualify qualification quaint quartz quies-
 cent, quit quiet, quorum quote question

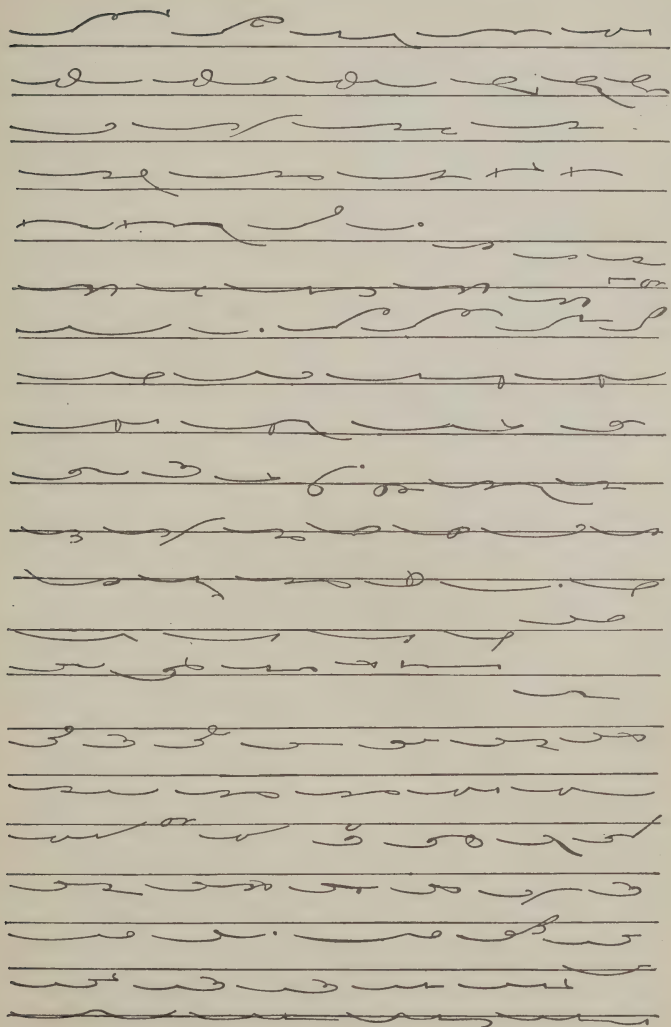
Rail radiant rational rabble raffle rather rapturous
 rare reality realities rear realize reason reclaim recollect
 recollection reformation relation relative related religion
 religious regeneration regenerate regiment regular-ly
 regulation relinquish reluctant reliant relent remains
 remark remarkable remember remembering remembrance
 remembered remonstrate reprehensible represent repre-
 sentation representative repress republic republication
 republican repugnant repugnance resemble resemblance
 resembling reservation righteousness resignation respect
 respective respite responsible respectable restrictive restric-
 tion resurrection rhetorical retraction retrospect retro-
 spective revelation revolve revolution revulsion reverse
 ring right roar

Sabbath sabbatarian saccharine sacrament

a a a a a a a a
 a a a a a a a a
 m m m m m m m m
 n n n n n n n n
 o o o o o o o o
 p p p p p p p p
 q q q q q q q q
 r r r r r r r r
 s s s s s s s s
 t t t t t t t t
 u u u u u u u u
 v v v v v v v v
 w w w w w w w w
 x x x x x x x x
 y y y y y y y y
 z z z z z z z z

sacrifice sacrilege Sadducee safety sagacity sagacious
 sagaciously sagaciousness salubrious salutary salutatory
 sample sanctification sanctimonious sanguine sanguinary
 sanguinely sanity satisfaction satisfy satisfied satisfactory
 savior saying scholar school schooled script science scien-
 tific scripture sculpture season seeing secure security
 sectarian secular senseless sensible sentimental sentiment-
 talism sentimentalism sentimentality sensation separate
 separated separation session shocking short-hand signify
 significant significance signification significantly similar
 similarly simple singular singularly situation skillful social
 something, something else, somebody somewhat somewhere
 sorrow special splendid spiritualize strengthen station
 statement southern subject subjection subjected sublime
 subordinate subscribe subscription success successful suc-
 cessfully suggest suggestion suggestive supererogation
 superficial superior superlative superscribe superscription
 supreme supernatural supplication suppression sunder sur-
 prising surrender surveillance suspend suspension sus-
 picious suspicion sustained sustentation synonym synony-
 mous system systematic systemized.

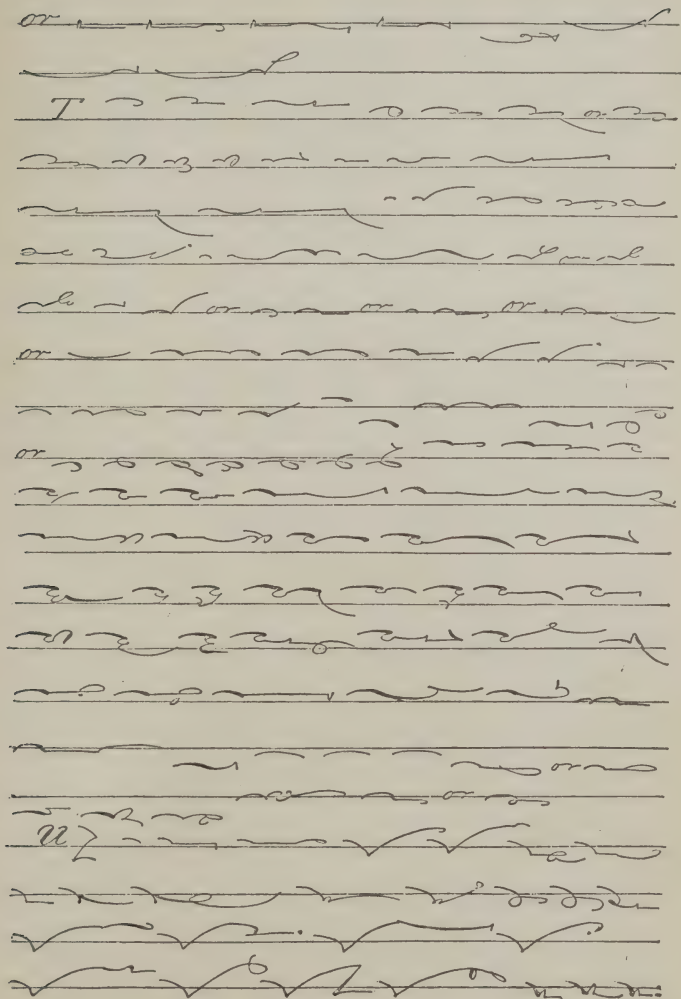
The last three words are written more briefly at the top of the next plate.



systematize superstition syndicate synthesis synthetical

Take taken taciturn teacher technical technically technicality temperate temperance temporal temptation tenant tendon testament testamentary testimony than thank thankful thankfulness thankless thanklessness thanksgiving then thenceforth thenceforward theology theological these thick thin thing things thereafter therefore therein think thinking those thou though thoughtful thousand thorough three through thrift thrust thrush together tolerable tolerably tolerance tolerant tolerate toleration tranquil tranquillity trance transaction transcend transcendent transient transcend transcribe transcript transcription transfer transform transformation transgress transit transition transitory translate translation transmute transmit transport transpose transparent transubstantiate transubstantiation transverse treasury trembling tremblingly tremendous trespass trespasses trinitarian triumph trust two too to tumult turbulent turpitude tutelage typographical tyrannical

Ubiquity ultimo ultimate ultimately unaccountable unaccounted unacknowledged unanswerable union universe universalism unbelief unbeliever unchangeable unchanged unchristian uncomfortable uncompromising unconcerned uncomparing unconstrained unconscious unconverted uncontrollable understand understood understanding



undertake unto unpardonable unpopular unprofitable
unseasonable unsettled unsubstantial unthankful unwar-
rantable unwilling upon uppermost upward useful usage
usually usurper usurpation utilitarian uttermost utterly
uttering

Vague vagrancy vanquish vatican variation vengeance
ventilate version verify verification versatile victory vicious
vision villain visible vocation volatile volume voluminous
voluntary voluptuous vulgar vulnerable

Was we or with the, wafer wage wager wagon waver
wait wake walk wander wanton warble wares warfare
watch water wayward wax wealth weariness weighing
weapon welcome what when where wherefore why which
whose whereupon while wicked willful winnow work work-
man world willing wish wash wished writing with without,
with you, worth whatever, way or with a, wages

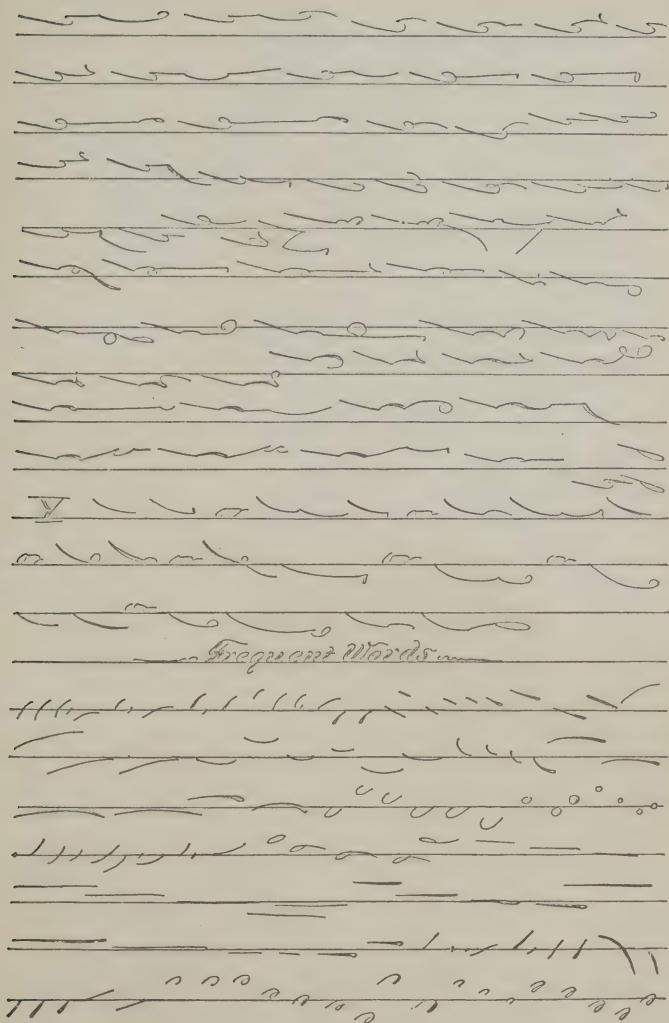
Examine exasperate exasperation exceeding excel excel-
lent except exception exceptional or exceptionable excessive
exclusive exclusion excluded excite excitement exciting
excommunicate excommunication excommunicated excre-
ment excursive exculpate excruciating excursion excuse
execrable execration execute execution exercise exercises
exemplary exhalation exhortation exonerate exoneration
expansion expand

expansible expansibility expected expectant expectation
 expedient expeditious expensive experience experiment ex-
 perimental experimentally experimenter expert expiate
 explain explainable explanation explanatory explicit ex-
 plore explosion export exposition expositor expository
 expound express expulsion exquisite extemporary extem-
 porize extensive extenuation exterior exterminate exter-
 mination external extinction extinguish extinguishable
 extinguisher extinguishment extirpate extirpation extort
 extortion extortionate extortioner extract extraction ex-
 tradition extrajudicial extramundane extraneous extraoffi-
 cial extraordinary extravagant extravagance extravasate
 extreme exuberant exult exalt

Ye yes yet yesterday year yearly yonder you your
 younger youth youthful

FREQUENT WORDS OF ONE STROKE.

An am any, at, are air, art, about, as, ask, all, afraid
 afford after, by, bad, bid, bet bed, better, bar, bore, busi-
 ness, can came, come, company co, do, day, did, debt, due,
 die, case, cast, end, ever, far, for, form from, free, fire, go,
 gay, get, got God, good, he, how, her, hall, he will, hell,
 hole, hill, I or thing, is, in, into, I am, if it, I will, lay, let,
 light, lot, laid, may, me, my, man main, men, mine, moon
 moan, mar, mere, mire, more, manner, meaner, minor, no
 now, not, nor, near never, one, oh owe, or, on own, honor
 owner, our, out, of, over offer, offered, old, odd, pay, pray,
 par, peer, pry, pour poor, pure, part, poured port, play,
 plea, ply, pale pail, peel, pole, pull, pill pile.



Question, ray, raise, rare, ran, rise, row, ride or rid, rear, rouse or rose, roam or Rome or room, Roman, say, see, sigh, so, sue, sir, sore, sure, sane same, seen scene seem, sin, son some snow, sun sum, sinner simmer, summer, tie, to, tier, there, tar, tore, tire, they, though, three, the, that, than, then them, thin, thinner, us, up, upper, upon, unto, under, you, way, was, wise, woes, with, win within, wan, wane, won, war, were, wore, what, when, why, who, which, where, ye, you, your, yes, yet, yonder.

THE FOX AND THE GRAPES, AND THE TWO BAGS.

These two fables are given on the opposite page as a reading lesson, without a key, presuming that the pupil will be able to read them.

The Fox And The Grapes.

The Two Bags.

CHAPTER X.

READING AND WRITING EXERCISES.

THE following lessons fully illustrate the art of writing by this system.

The four pages of selections from the scriptures have each their key on the page facing the writing. After these follow several pages in which the printed and written page are opposite, which are followed by a number of written pages without a key, that the pupil may be thoroughly tested in reading.

The speech of Henry Clay, entitled *Military Insubordination*, is written without lines, the position of the line at the beginning of each new line of writing being indicated by a small dash or tick, writing opposite the dash for *i* position, above it for *e* and *a* positions, and below it for *o* and *u* positions. Many pupils will find this a desirable mode of writing, possibly more free than the use of ruled paper, while the positions are sufficiently clearly indicated.

All the lists of words and other written exercises should be written and read many times, until every word and phrase is familiar, after which the pupil will be ready to write from dictation.

How to study and practice.—Having secured a First Reader, with some one to read it, let it be read at first slowly that the writer may take it all. Gradually the reader should increase his rate of speed, the writer doing his best

to follow him. The pupil is likely to insist on continued deliberate reading, that he may write all that is read. This, however, should not be long continued, or the pupil will contract a dragging method of execution difficult to overcome. The only way to get speed in writing is to write fast and faster. Hence the reader should soon read at a fair rate of speed, which should be increased until a high speed is attained. It is excellent practice for the reader to utter very slowly, not more than half a dozen or a dozen words a minute, while the writer strives to execute each word as many times as possible before the next word is spoken. This will not only greatly help in attaining rapid action, but will secure that familiarity with words which is the foundation of speed. Let the First Reader be read and written several times, until all its words are familiar, after which a variety of reading should be perused to furnish the writer with an extensive vocabulary.

The pupil should not neglect to read all he writes, that he may become familiar with his own writing, which he should be able finally to read readily. In rapid practice do not try to restrain the action of the hand, but let it find its natural action; let it produce a coarse or fine style of writing, whichever is the easier for it. That will be the best style for any one which is natural to the hand when in unrestrained vehement action.

THE FARMER AND HIS SONS.

A farmer being on the point of death wished to insure from his sons the same attention to his farm as he had himself given it. He called them to his bedside and said: "My sons, there is a great treasure hidden in one of my vineyards." The sons after his death took their spades and mattocks, and carefully dug over every portion of their land. They found no treasure, but the vines repaid their labor by an extraordinary and abundant crop.

THE TRAVELER AND FORTUNE.

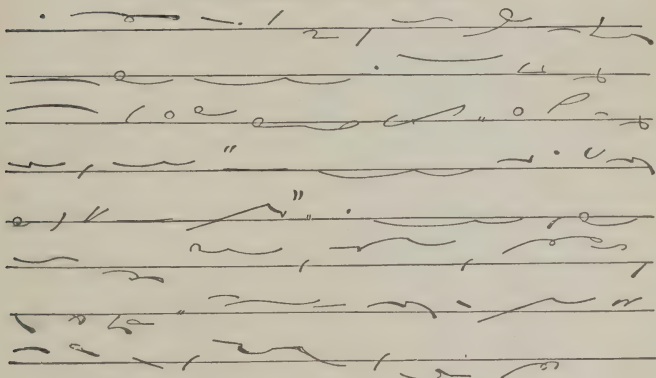
A traveler, wearied with a long journey, lay down, overcome with fatigue, on the very brink of a deep well. Being within an inch of falling into the water, Dame Fortune, it is said, appeared to him, and waking him from his slumber thus addressed him: "Good Sir, pray wake up, for had you fallen into the well the blame will be thrown on me, and I shall get an ill name among mortals; for I find that men are sure to impute their calamities to me, however much by their own folly they have really brought them on themselves."

Every one is more or less master of his own fate.

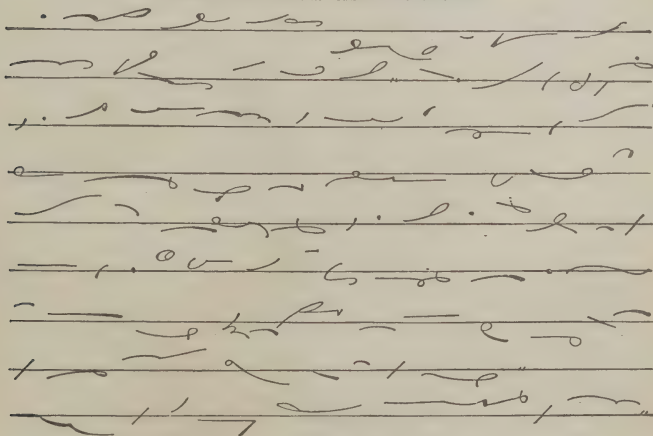
THE SHEPHERD AND THE DOG.

A shepherd penning his sheep in the fold for the night was about to shut up a wolf with them, when his dog perceiving the wolf, said: "Master, how can you expect the sheep to be safe if you admit a wolf into the fold?"

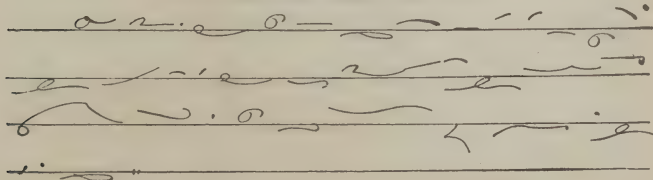
THE FARMER AND HIS SONS.



THE TRAVELER AND FORTUNE.



THE SHEPHERD AND THE DOG.



ST. JOHN, CHAPTER I.

1 In the beginning was the Word, and the Word was with God, and the Word was God.

2 The same was in the beginning with God.

3 All things were made by him ; and without him was not any thing made that was made.

4 In him was life ; and the life was the light of men.

5 And the light shineth in darkness ; and the darkness comprehended it not.

6 There was a man sent from God, whose name was John.

7 The same came for a witness, to bear witness of the Light, that all men through him might believe.

8 He was not that Light, but was sent to bear witness of that Light.

9 That was the true Light, which lighteth every man that cometh into the world.

10 He was in the world, and the world was made by him, and the world knew him not.

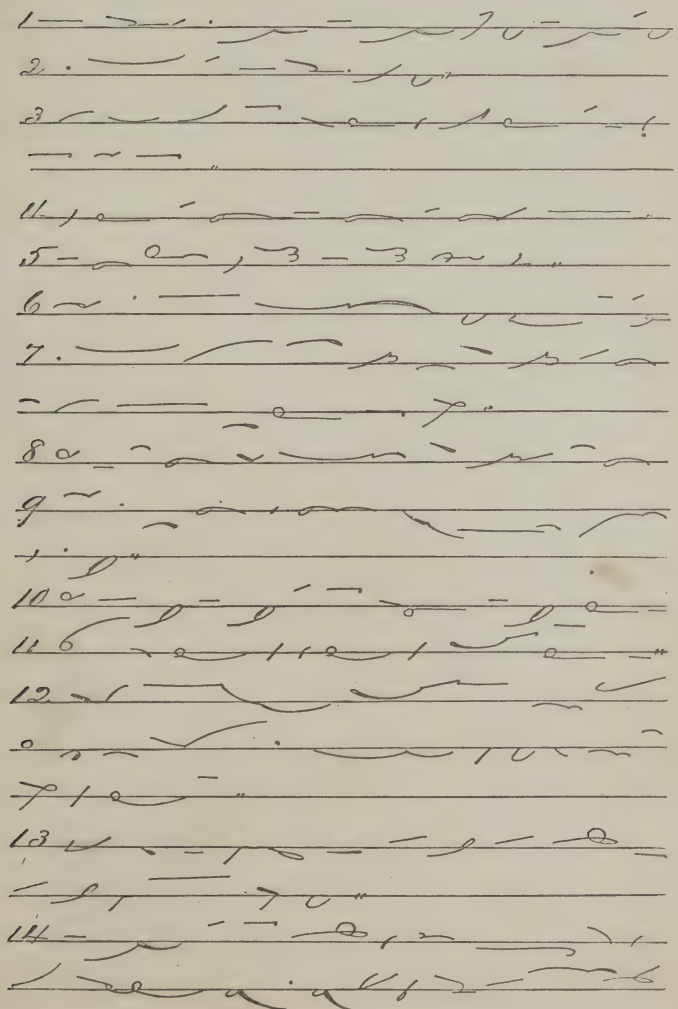
11 He came unto his own, and his own received him not.

12 But as many as received him, to them gave he power to become the sons of God, even to them that believe on his name :

13 Which were born, not of blood, nor of the will of the flesh, nor of the will of man, but of God.

14 And the Word was made flesh, and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father,) full of

ST. JOHN, CHAPTER I.



grace and truth.

15 John bare witness of him, and cried, saying, This was he of whom I spake, He that cometh after me is preferred before me : for he was before me.

16 And of his fullness have all we received, and grace for grace.

17 For the law was given by Moses, but grace and truth came by Jesus Christ.

18 No man hath seen God at any time ; the only begotten Son, which is in the bosom of the Father, he hath declared him.

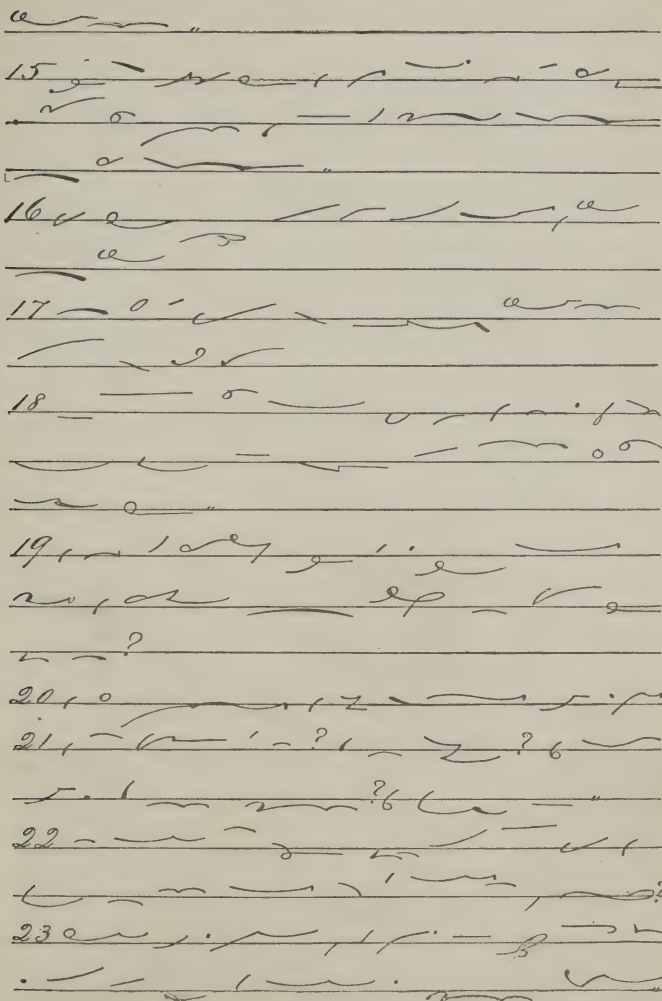
19 And this is the record of John, when the Jews sent priests and Levites from Jerusalem to ask him, Who art thou ?

20 And he confessed, and denied not ; but confessed, I am not the Christ.

21 And they asked him, What then ? Art thou Elias ? And he saith, I am not. Art thou that prophet ? And he answered, No.

22 Then said they unto him, Who art thou ? that we may give an answer to them that sent us. What sayest thou of thyself ?

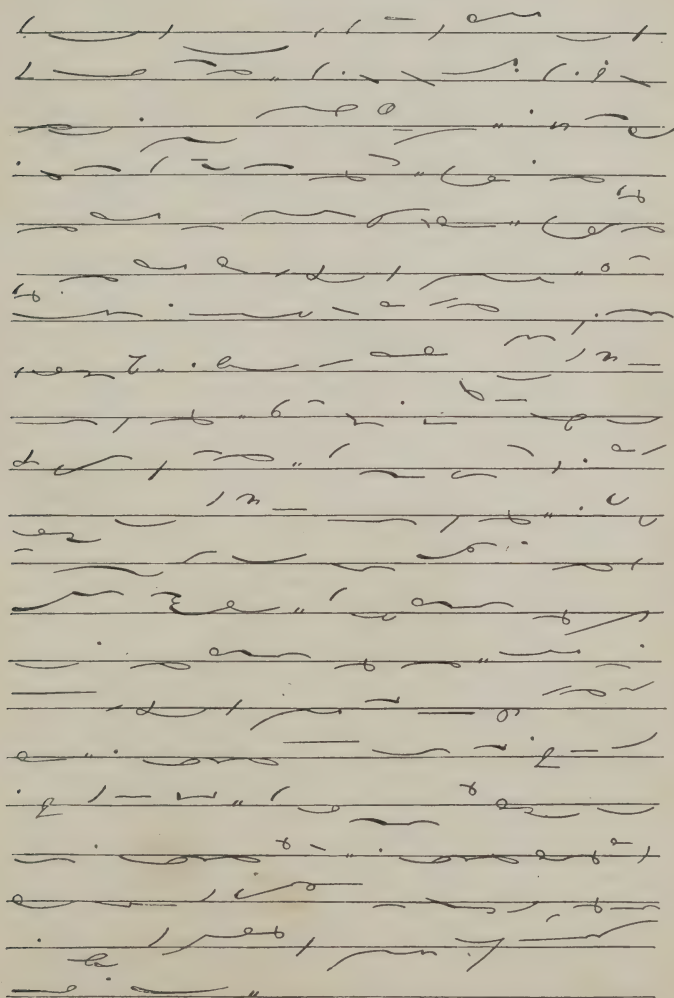
23 He said, I am the voice of one crying in the wilderness, Make straight the way of the Lord, as said the prophet Esaias.



PROVERBS, CHAPTER XXVI.

As snow in summer, and as rain in harvest, so honor is not seemly for a fool. As the bird by wandering, as the swallow by flying, so the curse causeless shall not come. A whip for the horse, a bridle for the ass, and a rod for the fool's back. Answer not a fool according to his folly, lest thou also be like unto him. Answer a fool according to his folly, lest he be wise in his own conceit. He that sendeth a message by the hand of a fool, cutteth off the feet, and drinketh damage. The legs of the lame are not equal ; so is a parable in the mouth of fools. As he that bindeth a stone in a sling, so is he that giveth honor to a fool. As a thorn goeth up into the hand of a drunkard, so is a parable in the mouth of fools. The great God, that formed all things, both rewardeth the fool, and rewardeth transgressors. As a dog returneth to his vomit, so a fool returneth to his folly. Seest thou a man wise in his own conceit ? there is more hope of a fool than of him. The slothful man saith, There is a lion in the way, a lion is in the streets. As the door turneth upon his hinges, so doth the slothful upon his bed. The slothful hideth his hand in his bosom ; it grieveth him to bring it again to his mouth. The sluggard is wiser in his own conceit than seven men that can render a reason.

PROVERBS, CHAPTER XXVI.



The Lord's Prayer.

*Our Father who art in heaven,
Hallowed be thy name.*

Thy kingdom come.

*Thy will be done in earth, as it
is in heaven.*

Give us this day our daily bread.

*And forgive us our debts, as we
forgive our debtors.*

*And lead us not into temptation,
but deliver us from evil:*

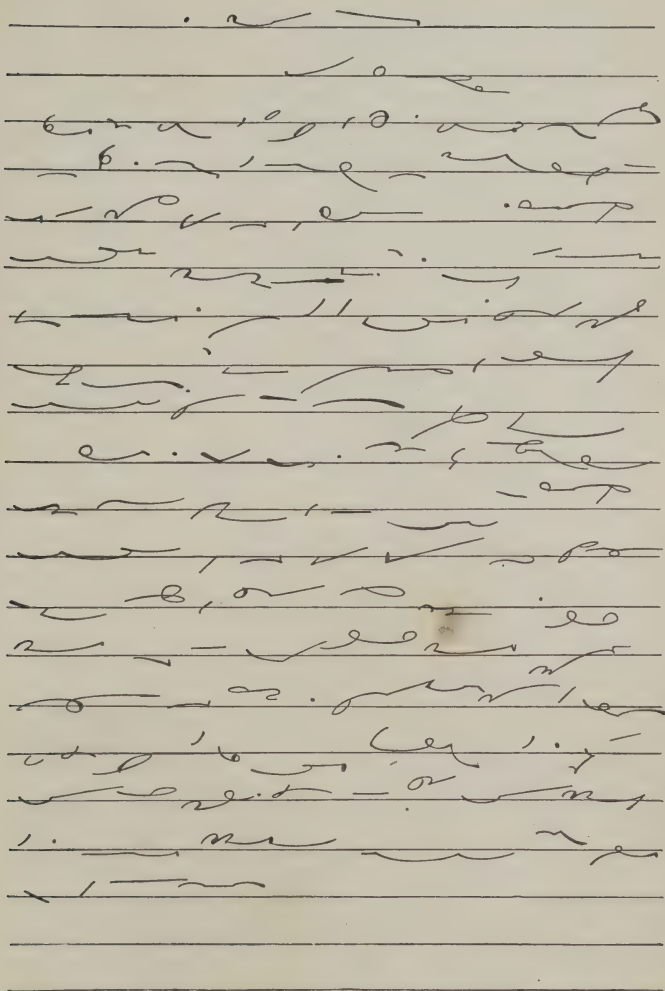
*For thine is the kingdom, and
the power, and the glory, for ever.
Amen.*

THE SPREAD OF CHRISTIANITY.

WILLIAM H. MILBURN.

“And he said unto them, Go ye into all the world, and preach the gospel to every creature.”

To appreciate the text, it is necessary to place yourselves in the sight of the speaker and of those who heard him. A handful of despised and proscribed men are standing upon the summit of a mountain, and there, amidst the company, is one who has passed a life of poverty, sorrow and suffering; upon whom contumely and derision have descended like rain from the clouds of summer. He has been the butt of ridicule, the target at which malignity has directed all its arrows; and now, surrounded by a handful of disciples—of those who have striven to be loyal to him, but whose flesh and heart have failed time and again,—the Jewish peasant utters in the ear of Jewish peasants, publicans and fishermen, this language, the like of which had not been spoken on the earth before,—“Go into all the world.” It is either sublimity or absurdity; it is the emanation of a divine soul projecting itself in the shape of a divine purpose, or it is the most preposterous nonsense that was ever addressed by one man to another.



“Go into all the world, and preach my gospel to every creature.” A Jewish peasant, I say, speaking to a handful of Jewish peasants; and these men, without education, without friends, without advantages of any sort, belonging to an obscure tribe, living in a narrow and insignificant province, masters of a single dialect alone, and that a mere *patois*,—these men, without adventitious helps of any kind, without the power to obtain credentials from any quarter of the world, were to go into all the world and preach what he had been preaching, and what he should yet declare to them. Is it possibility, or absurdity?

I fancy if you and I had been present on that occasion, we should have said, had we thought of it at all, What perfect nonsense! For it is likely that the scales would have been upon our eyes, and the dust in our atmosphere, so that we should not have discerned him for what, in truth, he was,—the Son of the living God.

We should have seen the derided Nazarene, the condemned Galilean, the carpenter’s son; we should have seen the earthly side, the mere mortal presentation.

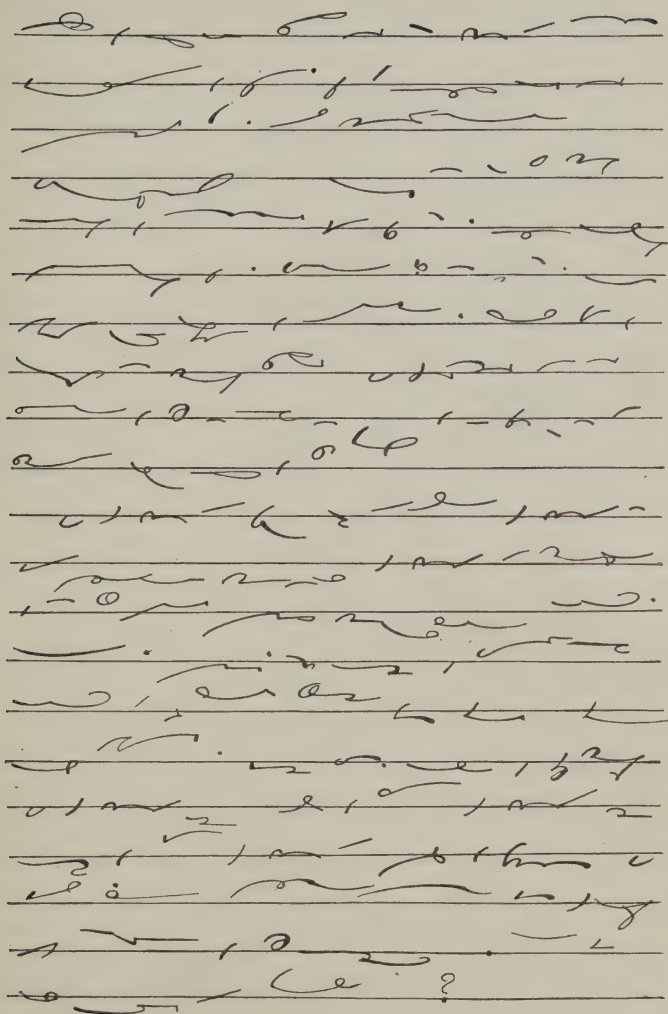
It requires a spirit quickened by light from heaven to discern him for what, in reality, he was,—Jesus, the Son of God.

[Illegible handwritten notes]

Flesh and blood did not reveal this, but the spirit of the Father which is in heaven; and looking only on the mortal side, this command would appear the very perfection of nonsense: "Go ye into all the world."

Yonder to the east lay Parthia, Media and farthest India; and here upon the north, Syria, Armenia and all the regions stretching to the pole; upon the south, Arabia, Egypt and Ethiopia; and westward, the lesser Asia, and Europe to the Pillars of Hercules. "Go into all these tracts, all these realms, and preach without means, without auxiliaries, and not only that, but without all helps of earthly mold and shape.

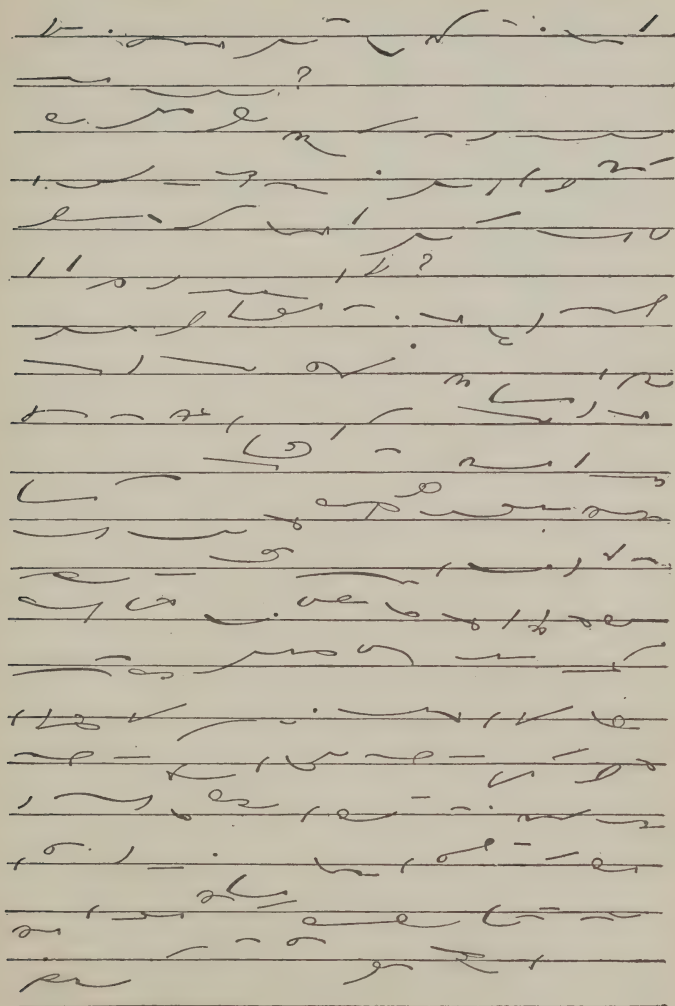
"Go, in spite of the angry bitterness of the Jews; in spite of them who have crucified and put me to death; in spite of all the persecutions which they shall visit continually upon your heads; despite the sneer, the contempt, the unutterable scorn of Greeks and Romans; despite, when attention has been challenged, and their interest in some sort awakened, the strong and glittering sword of imperial persecution; go, in spite of dungeon, gibbet and rack; in spite of thong, and scourge, and stake; in spite of the cross and amphitheater; go wherever a human creature is found, whether in civilization or in barbarism, and preach my gospel." I say, is it not either sublimity or absurdity?



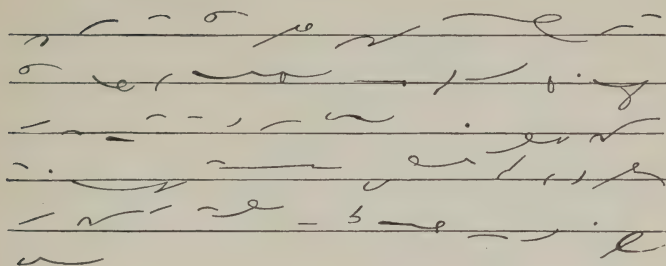
Is it not the loftiest word that ever was spoken upon the earth, or the merest nonsense?

Had we been there we should probably have thought it nonsense. Which do we now declare it to be,—the word of an idle prater, of a well meaning but weak enthusiast, or the word of the Son of God? One or the other it must be—which is it?

It has been well observed that the best evidence in favor of Christianity is christendom. Here you have a popular argument which adapts itself to the comprehension and acceptance of all. Christendom is the best argument for Christianity. That Jewish peasant on the mountain's summit, surrounded by his handful of despised and persecuted followers, now separated from them, and, rising in opposition to the laws of gravitation—rising gradually and easily by his own impulsion, until hidden from their longing, wistful gaze—set in motion causes and influences which have come down the centuries, and which have enshrined themselves in the affections, and embodied themselves in the activity of the world, until its face is entirely changed, and his name, then the sport of scorn and hate, is now the august, enthroned and revered name of the highest, purest and noblest part of the human race. Around that name, to-day, clusters all that hath worth, excellency and



power; all that hath vigor, adaptive facility; all that hath energy and resistless might, in what we style the civilization of the time; around that name it is all gathered. The word which was spoken upon the summit of that mountain, "Go," has been obeyed; and in virtue of the speaking of that word, and the obedience rendered to it, the world is what it is.



MILITARY INSUBORDINATION.

HENRY CLAY.

I will not trespass much longer upon the time of the committee, but I trust I shall be indulged with some few reflections upon the danger of permitting the conduct on which it has been my painful duty to animadvert to pass without a solemn expression of the disapprobation of this house. Recall to your mind the free nations which have gone before us. Where are they now?

“Gone glimmering through the dream of things that were,
A school-boy’s tale, the wonder of an hour.”

And how have they lost their liberties? If we could transport ourselves back to the ages when Greece and Rome flourished in their greatest prosperity, and, mingling in the throng, should ask a Grecian whether he did not fear that some daring military chieftain, covered with glory — some Philip or Alexander — would one day overthrow the liberties of his country, the confident and indignant Grecian would exclaim, “No! no! we have nothing to fear from our heroes; our liberties shall be eternal.”

[Handwritten scribbles and illegible marks]

If a Roman citizen had been asked whether he did not fear that the conqueror of Gaul might establish a throne upon the ruins of public liberty, he would have instantly repelled the unjust insinuation.

Yet Greece fell; Cæsar passed the Rubicon, and the patriotic arm even of Brutus could not preserve the liberties of his devoted country!

The celebrated Madame de Staël, in her last and perhaps her best work, has said that in the very year, almost the very month, when the president of the directory declared that monarchy would never show its frightful head in France, Bonaparte, with his grenadiers, entered the palace of St. Cloud, and dispersing with the bayonet the deputies of the people deliberating on the affairs of the state, laid the foundation of that vast fabric of despotism which overshadowed all Europe.

I hope not to be misunderstood; I am far from intimating that General Jackson cherishes any designs inimical to the liberties of the country. I believe his intentions to be pure and patriotic. I thank God that he would not, but I thank him still more that he could not if he would, overturn the liberties of the republic. But precedents, if bad, are fraught with the most dangerous consequences. Man has been described by some of those who

[illegible]

have treated of his nature, as a bundle of habits. The definition is much truer when applied to governments. Precedents are their habits. There is one important difference between the formation of habits by an individual and by governments. He contracts it only after frequent repetition; a single instance fixes the habit and determines the direction of governments.

Against the alarming doctrine of unlimited discretion in our military commanders, when applied even to prisoners of war, I must enter my protest.

It begins upon them; it will end on us. I hope our happy form of government is to be perpetual. But if it is to be preserved, it must be by the practice of virtue, by justice, by moderation, by magnanimity, by greatness of soul, by keeping a watchful and steady eye on the execution, and above all, by holding to a strict accountability the military branch of the public force.

We are fighting a great moral battle, for the benefit not only of our country, but of all mankind. The eyes of the whole world are in fixed attention upon us. One, and the largest portion of it, is gazing with contempt, with jealousy and with envy; the other portion with hope, with confidence and with affection.

- / m - l e . - w
 - , f - w r y - e
 - / h - . - / e -
 - , w o . w f , a
 - . - l s - . e , e .
 - , w u . o . z i r
 - f , e - . - e
 - . - - m - z
 - . . o i a - w h
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 - - l - - -
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Everywhere the black cloud of legitimacy is suspended over the world, save only one bright spot, which breaks out from the political hemisphere of the west, to enlighten and animate and gladden the human heart. Obscure that, by the downfall of liberty here, and all mankind are enshrouded in a pall of universal darkness.

To you, Mr. Chairman, belongs the high privilege of transmitting to posterity the fair character and liberty of our country. Do you expect to execute this high trust by trampling, or suffering to be trampled down, law, justice, the constitution and the rights of the people? by exhibiting examples of inhumanity, and cruelty and ambition? When the minions of despotism heard in Europe of the seizure of Pensacola, how did they chuckle and chide the admirers of our institutions, tauntingly pointing to the demonstration of a spirit of injustice and aggrandizement, made by our country in the midst of an amicable negotiation! Behold, said they, the conduct of those who are constantly reproaching kings! You saw how those admirers were astounded and hung their heads. You saw, too, when that illustrious man who presides over us adopted his pacific,

- 1. 2. 3. 4. 5. 6. 7. 8. 9. 10.
 - 11. 12. 13. 14. 15. 16. 17. 18. 19. 20.
 - 21. 22. 23. 24. 25. 26. 27. 28. 29. 30.
 - 31. 32. 33. 34. 35. 36. 37. 38. 39. 40.
 - 41. 42. 43. 44. 45. 46. 47. 48. 49. 50.
 - 51. 52. 53. 54. 55. 56. 57. 58. 59. 60.
 - 61. 62. 63. 64. 65. 66. 67. 68. 69. 70.
 - 71. 72. 73. 74. 75. 76. 77. 78. 79. 80.
 - 81. 82. 83. 84. 85. 86. 87. 88. 89. 90.
 - 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.
 - 101. 102. 103. 104. 105. 106. 107. 108. 109. 110.
 - 111. 112. 113. 114. 115. 116. 117. 118. 119. 120.
 - 121. 122. 123. 124. 125. 126. 127. 128. 129. 130.
 - 131. 132. 133. 134. 135. 136. 137. 138. 139. 140.
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 - 161. 162. 163. 164. 165. 166. 167. 168. 169. 170.
 - 171. 172. 173. 174. 175. 176. 177. 178. 179. 180.
 - 181. 182. 183. 184. 185. 186. 187. 188. 189. 190.
 - 191. 192. 193. 194. 195. 196. 197. 198. 199. 200.

moderate and just course, how they once more lifted up their heads with exultation and delight beaming in their countenances. And you saw how those minions themselves were finally compelled to unite in the general praises bestowed upon our government. Beware how you forfeit this exalted character. Beware how you give a fatal sanction in this infant period of our republic, scarcely yet two-score years old, to military insubordination. Remember that Greece had her Alexander, Rome her Cæsar, England her Cromwell, France her Bonaparte, and that if we would escape the rock on which they split we must avoid their errors.

I hope gentlemen will deliberately survey the awful isthmus on which we stand. They may bear down all opposition; they may even vote the general the public thanks; they may carry him triumphantly through this house. But, if they do, in my humble judgment it will be a triumph of the principle of insubordination; a triumph of the military over the civil authority; a triumph over the powers of this house; a triumph over the constitution of the land; and I pray most devoutly to heaven that it may not prove, in its ultimate effects and consequences, a triumph over the liberties of the people.

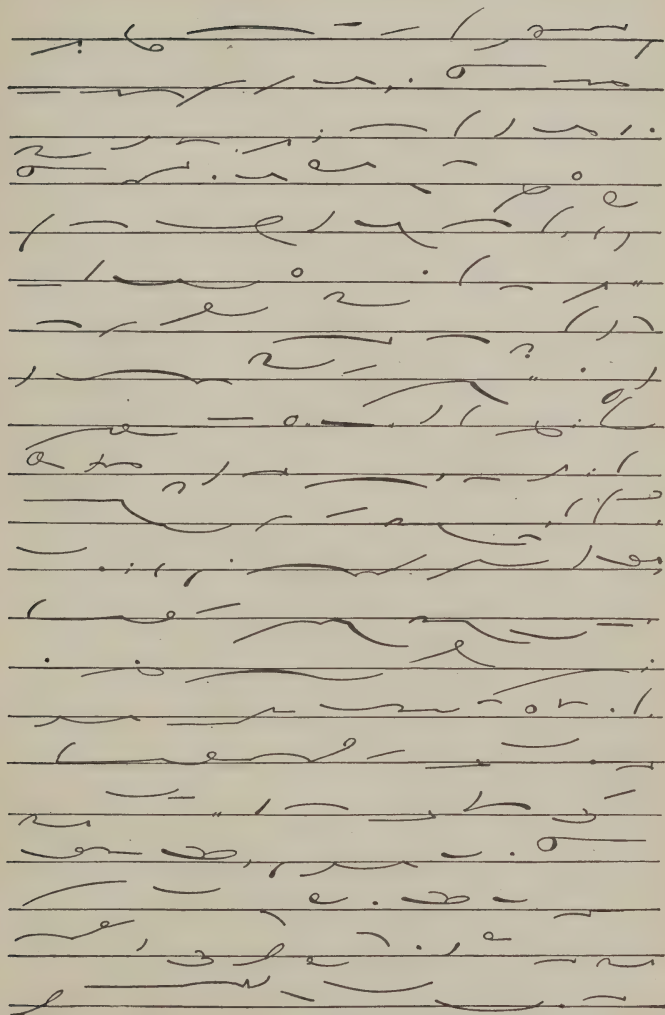
A page of handwritten musical notation on a five-line staff. The notation consists of various rhythmic symbols, including horizontal lines, vertical stems, and curved marks, representing musical notes and rests. The handwriting is fluid and cursive, typical of early manuscript notation.

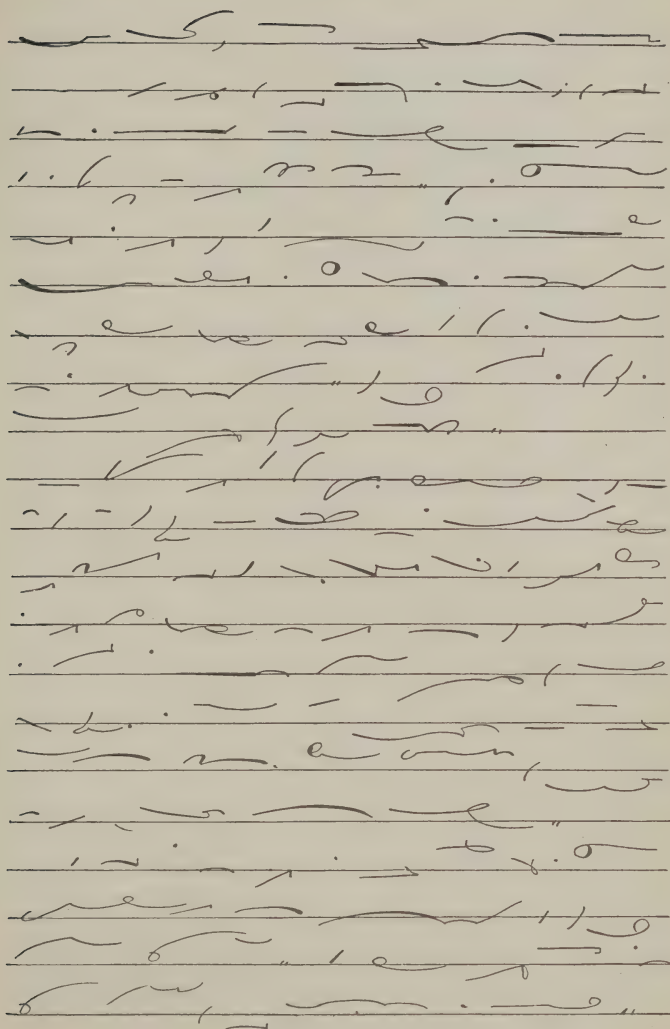
LESSON FROM ROBERT'S RULES OF ORDER FOR DELIBERATIVE ASSEMBLIES.

The two following extracts comprise twelve pages of writing from Robert's "Rules of Order," namely, pages 91-97 and pages 129-136, both inclusive.

They are selected because they contain a class of words with which it is very desirable the stenographer should become familiar. The "Rules of Order" is an excellent work for the short-hand student to write from, both because of the class of words it contains, and because they are necessarily so often repeated.

Engrossing pen.—The last four pages are written with the engrossing (stub) pen, which may be very satisfactorily used by employing the *circle r*.

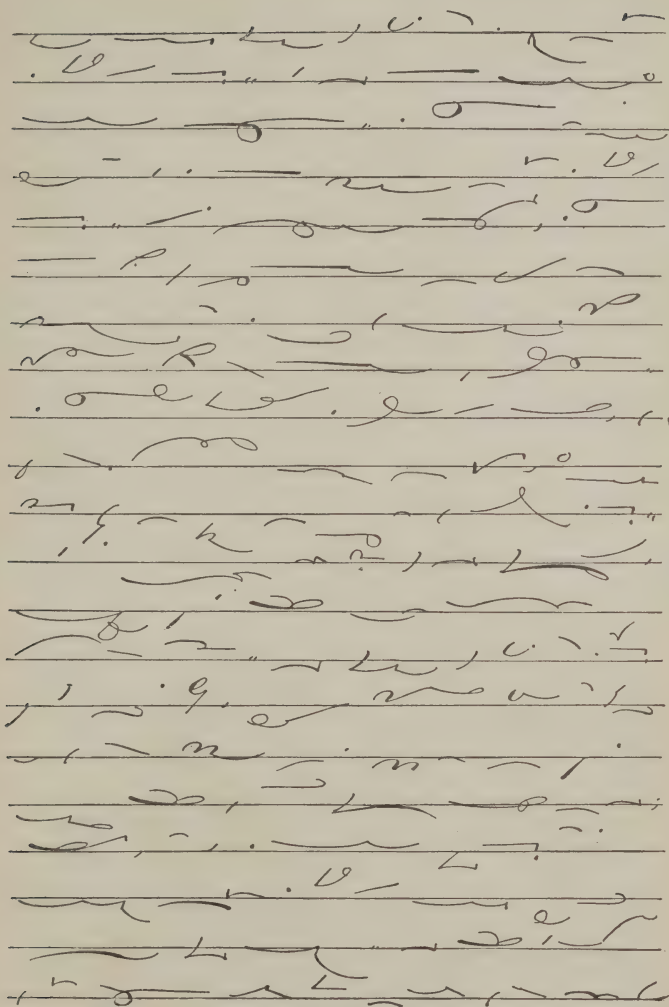




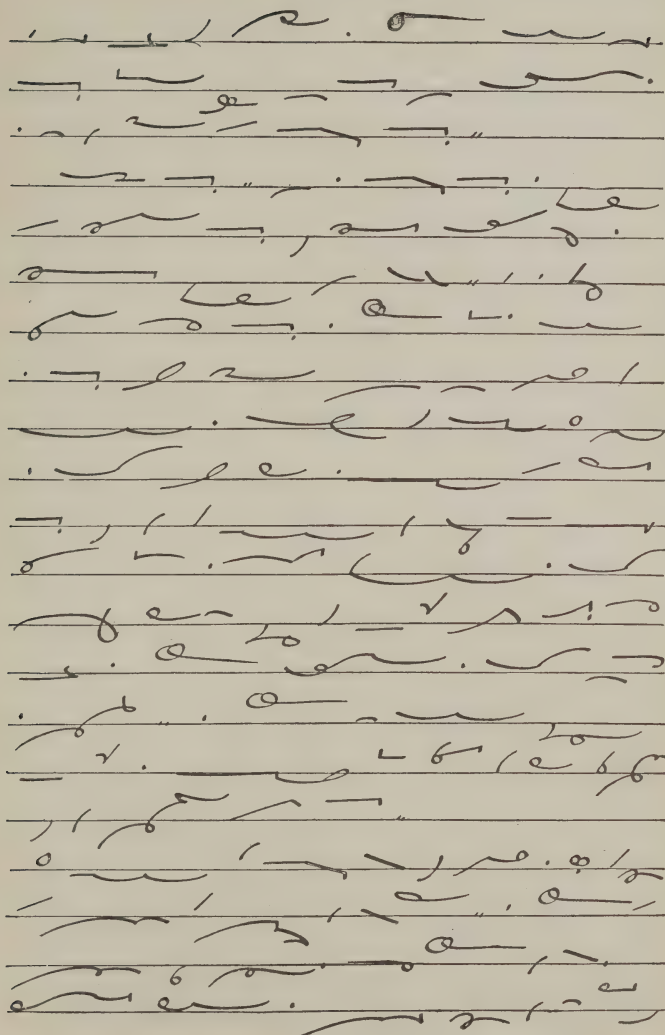
Handwritten musical notation on a 10-staff manuscript paper. The notation is dense and appears to be a single melodic line, possibly for a violin or flute. It features various note values, rests, and dynamic markings. The paper is aged and slightly discolored.

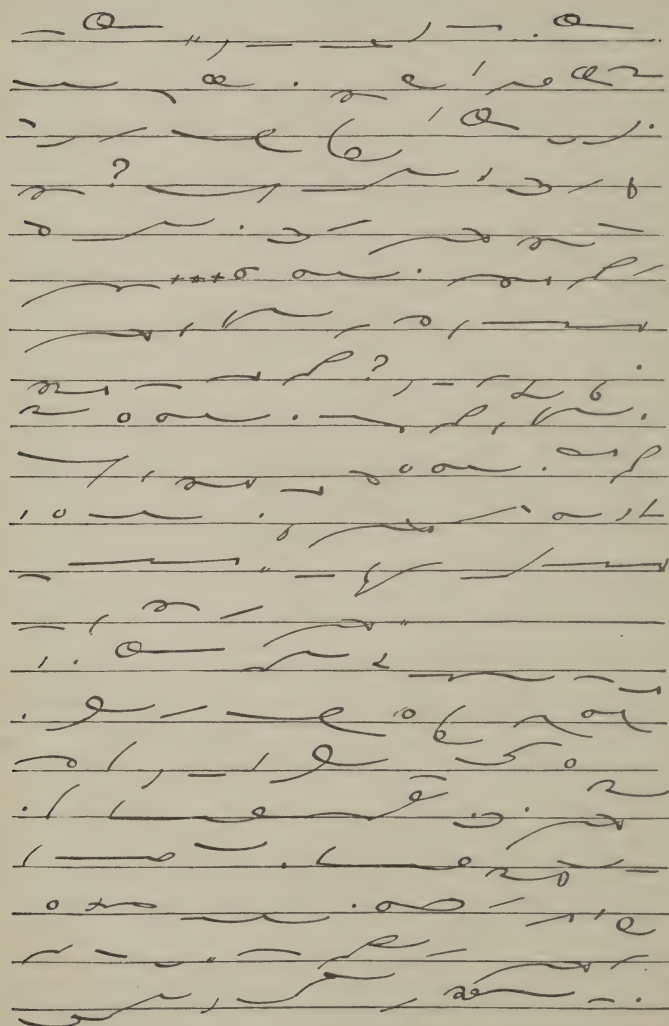
The first rule of order is
 that the business of the
 assembly should be conducted
 in a quiet and orderly
 manner. The second rule is
 that the members of the
 assembly should be punctual
 in their attendance. The
 third rule is that the
 members of the assembly
 should be respectful to
 each other. The fourth
 rule is that the members
 of the assembly should be
 obedient to the presiding
 officer. The fifth rule is
 that the members of the
 assembly should be temperate
 in their speech. The sixth
 rule is that the members
 of the assembly should be
 moderate in their action.

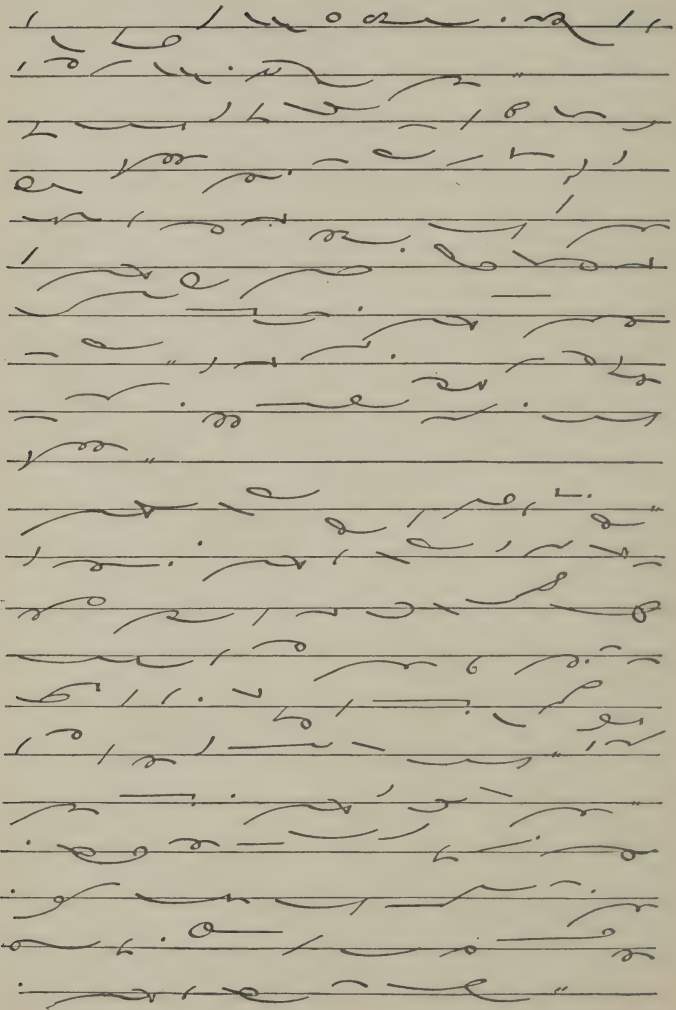
P129



Handwritten shorthand notes on lined paper, consisting of various strokes and symbols arranged in approximately 20 horizontal lines. The symbols include horizontal lines, curves, loops, and small dots, characteristic of shorthand notation.







CHAPTER XI.

MISCELLANEOUS SUGGESTIONS AND LEGAL REPORTING.

Writing and omission of vowels.—While most systems of short-hand are constructed on the principle of making as little use as possible of vowels, this system makes the utmost possible use of them. Often a written vowel stroke is capable of several contractions, while if the vowel were not written, the contractions would be impossible, and it would become necessary to write a stroke for each contraction which has been expressed by the use of the vowel. In all such cases the vowel should be used, not only because its use abbreviates, but because it also adds legibility to the writing.

If a vowel is necessary to the pronunciation, it should generally be written, whether it can take contractions or not.

If it is the second letter of a word it is always expressed by the position of the preceding letter, which may at the same time be so written as to express the contractions which would naturally follow and be added to the vowel if it were written: thus the word *nor*, in which the *r* following the *o* is naturally added to it by shading: the *n* is written on *o* position and shaded to express the *r* which follows the position letter. Omit all vowels which may be omitted without impairing the legibility.

Words containing a single consonant, both beginning and ending with a vowel, should have both vowels written, as *assay*, *obey*, etc.

Vowels may usually be omitted with safety when unaccented.

Initial vowels may often be omitted. Diphthongs should usually be written—the learner will find them provided for under the head of *Shading*, page 31.

Experience in writing and reading is the only guide on which the stenographer can rely for rules in the omission of vowels. Careful daily practice will finally give an intuitive ability better than rigid laws.

Writing and Omission of Consonants.—Omit all silent and one of doubled consonants, and, in general, any consonant the writing of which would necessitate a difficult outline, and the omission of which will not endanger the legibility—as *c*, from *instruction*, *obstruction*, *destruction*, *protraction*, etc.; *d*, from *under*, *render*, etc.; *l*, from *intelligence*, *falsely*, etc.; *n*, from *transpose*, *merchandise*, *identify*, etc.; *p*, from *capable*, *inapt*, etc.; *r*, from *describe*, *surprise*, *transcript*, *manuscript*, *subscribe*, etc.; *tg*, from *investigation*, etc.

In contracting a word, seize on and write those main elements of it which will on sight suggest it.

Omission of Syllables.—Frequently an entire syllable may be omitted from the beginning, middle or end of a word without seriously impairing the legibility. This is done in all systems of stenography. The object is to secure such a degree of brevity as will enable the writer to express words with less movements of the pen than are made by the tongue in utterance.


Omission of Words.—The preceding signs and contractions leave little further to be desired to secure the speed necessary to the most rapid writing. In reporting, many words which are obvious from the context are omitted, and again supplied in reading or transcribing. When any word is omitted, the space left may be greater than between other words, to indicate an omission, which, with the context, will assist to supply the omitted word or words. What words may thus be omitted the experience and thoughtfulness of the writer will best determine.

The tongue is a very flexible instrument, and the pen to cope with it must be able to express words with even less strokes than are indicated by the movements of the tongue in utterance. Such prefixes as ap, ac, in, en, im, in, con, and others, from the beginning of words; and suffixes like cial, tial, ly, tiate, tion, sion, ment, and many others, may be often safely omitted from the end of words; the stenographer relying on the context to supply the omissions when reading.

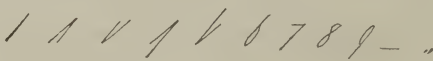
A repetition of a phrase or sentence may be indicated by drawing a line underneath the one already written, or by a long dash after it.

In writing up special or technical cases it sometimes occurs that technical terms, or proper names, or other words of inconvenient length, are frequently repeated. In such cases, after writing them once or twice, the writer may suggest them by using the first letter followed by a dash, or may extemporize a brief suggestive outline from the principal elements of the words.

Punctuation.—All the marks common to punctuation

may be used in short-hand; but in reporting, only the longer pauses are denoted. The period is represented by a small oblique cross, or by two dots side by side. The latter are easier to write, and more certain to be well made. The use of the period dot interferes with the use of the dot as a word sign, hence, it is supplied by the two dots or cross. The dash is represented by a slight waved line, thus . Laughter, by a similar line more heavily waved. Applause, by a vertical waved line. Emphasis is indicated as in long-hand, by drawing a line or more under the emphatic word or words. Capitals are used at the beginning of a sentence, and in all other cases in which they are necessary. Initials and proper names are correctly written in this system, while the phonographer is generally embarrassed by them. Names should generally be written without abbreviation.

Short-Hand Notation.—The following characters will enable the short-hand writer to express numbers with one-half the movements necessary to the use of the Arabic characters.

1 2 3 4 5 6 7 8 9 0.


The cipher, when following any digit, is attached to it, but the pen lifted for each additional cipher. The character one is always struck downward, hence, after a horizontal line an upward stroke may be made for a cipher; its connection with the horizontal line indicating that it is struck upward, and to the top of this another horizontal line is made for a cipher, thus:

100 1000 100,000,000 1024 100350.

U U U----- LM UVV

EXAMPLE IN ADDITION.

111691789--V1176-111
 V1176-V11 7001111-111
 1111111-9-76111-11811

Although these characters are quite simple, yet they can be used to advantage only by perfect familiarity with them, when they become as legible as the Arabic characters.

Preparing Copy.—Copy for the printer should be written in a plain, legible hand, with correct spelling, punctuation and capitalization. Emphatic words are indicated by drawing one line under them for *italics*, two lines to indicate SMALL CAPITALS, and three lines for CAPITALS. The writing should be done with good ink, and on but one side of the leaf. In case writing is done on both sides, it should be indicated at the bottom of the first page by the word “over,” written at the lower right corner.

Proof-reading.—The two pages which follow, exhibiting the technical marks in ordinary use employed in correcting proof, were prepared by a professional proof-reader. These marks being understood in the printing-office, reporters and others, in correcting for the printers, should study and master them.

~SPECIMEN OF PROOF-SHEET MARKED FOR CORRECTION~

J
MEX
-1-
dence
tr
run in
-1-
#
cap
□
9
L
head
i)
head
tr #
d. cohs
caps
x of
= 0
✓
?
eq #
over
ital
par.
that
out see copy
-1-
i
?
h.c.
in the mode pointed out in the statute.
ae
spell
h.c.
J
22
cp
s.e.

Mr. THOMAS. I do not wish to present that as the view of the gentleman from Mississippi if it was the view of another. All I have ~~now~~ to say is, it was the correct view. And let me say it was the correct view, for this reason, that the committee were restricted as to evidence, and could not go to the centre of the evidence referred to them in the pending contest; and ~~and~~ no gentlemen of that committee influenced by any view of the case which he might have from having looked into the evidence relating to the contest pending. In the case Clark vs. Giddings, I believe the majority of the Committee on Elections thought Clark could be seated after he had been admitted to a prima facie seat and had been sworn in. And it turned out that he was afterward unseated. Perhaps I am about to speak hastily, but I will say I think, if I knew now today that Wiltshire would upon the hearing of his contested-election case be declared not elected to the seat, still it would be the duty of the Committee on Elections to report this resolution, and the duty of the house to admit him to a seat, until the question of fact is ascertained and the case decided upon its merits. The committee have nothing then, to do with that view of it; that is a matter to come up hereafter. Is there any objection to that? Now let me go back to what I was about to cite, to show that this certificate is in proper form, or in form, words which I do not consider material,) to the case of Foster against Cassar. In that case the governor had issued a proclamation as to which the committee say it is a blank in reference to the (21st) district, and they did not consider it. Upon the very face of the certificate the Governor states that as the acting governor had failed to issue a certificate, for that reason he (the governor) certifies that the foregoing statement with the explanatory notes is a "full, true, and correct exhibit of the votes polled for the Representative from the third congressional district of Arkansas, Mr. WARREN. I yield fifteen minutes to the gentleman from Tennessee, [Mr. Harrison.] Mr. HARRISON. I want to ask the chairman [Mr. SHANKS] if the

The tick [✓] has a different signification to a query [?]. The former directs the attention only; the latter questions.

Only words and points in the margin which are intended to be inserted should be followed by a stroke [|].

Explanation

- d also written *dele*: Lat. *delere*, to blot out: a technically-shaped terminal d (d)
- stet Lat. *stet*, let it stand. The dots under should not be omitted
- - em* dash. An em* dash may be more clearly expressed thus ^{en}dash
- tr the first two letters of the word *transpose*; reverse the order of words or letters
- min make no paragraph. The line is indispensable, but this with no ¶ will be plain
- | hyphen. No other mark, or remark, is necessary in the margin of proof
- c bring words or letters close together
- em* quadrat. An em* quadrat should be marked en#
- o turn around. This mark is different from a o but is frequently mistaken for it
- l bring out to line, or bring thus far to left. To move to right express thus J
- lead a thin metal plate used between lines.† Surface of lead shown on opposite page
- tr# transpose space so as to make proper words; change one space with another
- x substitute perfect for imperfect type
- w the first letters of the words *wrong font*. A font is a series of type
- = make words or letters range, or line properly
- c push down below type-height so as not to appear
- ✓ observe matter encircled. This mark does not necessarily suggest error ‡
- ? correctness of matter encircled is questioned
- eq# equalize space between words or lines
- over take over to the beginning of the next line
- ital use Italic type. Roman type should be indicated thus rom
- par make paragraph. The simple reference-mark ¶ will be equally plain
- outsee copy insert as copy. This means that matter is omitted, for which see original copy
- ?| interrogation-point. This reference should not be confounded with the query-mark
- l.c. use lower-case letters. The ordinary body-type of a book is called lower-case
- diph diphthong. The kern over represents a ligature, and should always be marked ae|
- spell spell instead of using figures; or the word or words may be written in the margin
- c. inverted comma. One of two points being wrong (' ,), both may be marked c
- d take out, leaving no space. The mark below the d means close up
- p.caps use small capitals.§ One letter may be marked p.c. or it may be indicated thus a|
- caps use capitals.§ One letter may be written in margin, thus a|

* An em quadrat is a space the thickness of the letter *m* of the type used; an en is half that thickness, or a space equal to the letter *n*

† The word *lead* is also used as a verb, and means to lead out, or put leads between the lines

‡ These marks should never appear unnoticed in margin of proof returned to printers; the necessary correction should be made or the reference marked off

§ A word which is underscored thrice should be set in CAPITALS; twice, SMALL CAPITALS; once, *italic*. Type of a special character, such as full-faced, may be indicated by a waved line

Writing.—For writing on the knee, a small board may be employed, on which to lay the book or paper, and steady the hand. Such a board should be light but firm, about sixteen inches long by eight broad. It may be hinged in the middle, a spring holding it firmly when open; when not in use it is closed, and thus easily carried in the pocket.

If a pencil is used, it should be a good one, well sharpened, the reporter always keeping several on hand. If a steel pen is used, it should have a firm, fine, smooth and flexible point. The acidity of the inks in use soon renders the steel pen too sharp for very rapid and perfect writing. A perfect gold pen is the only reliable instrument for the reporter, and should have a fine, smooth point, with flexible nibs.

Materials.—The writer must be skillful in the use of both the pencil and pen. If the pencil is used, soft paper becomes necessary, while with the pen, fine calendered paper, of medium hardness, is essential to easy writing. When a table on which to write can be secured it is preferable. The reporter must, however, be able to write on a book held on his hand, or knee, as occasion may require. Reporting covers are on sale at all stationers. They consist of stiff leather covers about eight and three fourths by four and a half inches, opening lengthwise, and having an elastic band attached for holding the paper. The reporter, opening the book away from him, writes on the leaf nearest him, continually turning the leaves backward until he is through the book, when he turns it over and writes on the opposite side of each leaf.

Method of Practice.—Having become familiar with the abbreviation word and phrase signs and with the principles of their construction, the illustrative lessons should be repeatedly written, and compared with the copy given, to see that the correct signs and best word forms are used; the student will then find great assistance in the use of the Reporter's Classic Practice Tablets, prepared by the author for students of short-hand. Let each character be formed as quickly as possible to the writer's natural power of movement, never dragging the pen, but, having clearly conceived the best word form, let it be quickly written.

Having written and re-written as many of the tablets as the student thinks best, let him then procure the service of some one to read for him, who shall regulate his reading to the ability of the writer, slowly and distinctly at first, increasing in speed as the learner acquires power, until he is able to keep pace with the most rapid reading of various kinds of discourse.

Everything written should be read to acquire ability in reading the short-hand characters, which is as essential as rapid writing. The rate of speed requisite to reporting varies with the utterance of the speaker from eighty to two hundred words a minute, the average rate being about one hundred and forty to one hundred and fifty.

The writer should frequently time himself, to note his progress in rapidity.

Having prepared himself thus, he should try notes of speeches, sermons, etc., as they are uttered, until he finally finds himself capable of legibly recording the thoughts of the most vehement utterer.

Dropping into all kinds of assemblies, taking notes of

all kinds of discourse, to familiarize himself with reporting in general, the writer will render himself capable for any emergency.

Verbatim Reporting.—Accuracy in reporting speeches, lectures, sermons, etc., is essential, but in important cases courtesy demands that the report, if possible, be submitted to the speaker for his corrections or revision, as, in extemporaneous discourse especially, it often occurs that the speaker would prefer to modify many things before submitting his words to the press. The reporter should be skilled in the use of language, that he may correct inaccuracies of speech which are so likely to occur in such discourse. However, such corrections cannot waive the propriety of submitting the report to the revision of the speaker when it is practicable to do so.

In Legal reporting the writer should be conversant, with the legal forms and expressions in use, as the more he understands of these the better will he be able to report. Much depends on mere form. There is always much talking done by counsel, often long arguments, the verbatim reporting of which would subject the parties to much needless expense, besides rendering the reports tediously voluminous. The proper writing of objections, motions and rulings can be done only by the exercise of good judgment, based on a knowledge of the requirements of a correct report of such matter. Often an objection by counsel is couched in a long argument, which the reporter of good judgment and acquaintance with legal phraseology puts in its proper form by a few words. The author has frequently heard legal gentlemen complain of phonographic reports, on the assumption

that it is impossible for the short-hand reporter to write without giving every word uttered.

The objection to the voluminous report is of course often just, but it does not lie in the use of phonography or short-hand notes so much as in the inability and inexperience of the reporter, who, if he could but condense the counsel's argument, would be able, because of his skill in writing, the better to make a clear presentation of it.

In such cases the writer should attend closely to what is said and done, and having clearly comprehended an idea, couch it, as directly and briefly as possible, in legal phrase.

Unless required, no report need be made of the opening remarks of counsel, who generally dictate to the writer those points which need not be written:

In ordinary civil cases the reporter has usually nothing to do with the impaneling of the jury, but in criminal cases it should be fully reported.

In the examination of witnesses, every word, both of questions and answers, should be exactly written. The summing up of counsel need not be reported unless ordered by the same. The judge's charge, except when it is written, when of course reporting is unnecessary, must be written with the utmost fidelity.

A short experience will inform the reporter fully as to what need and what need not, be written, while the inexperienced reporter will rely mainly upon the dictation of counsel, who will suggest at the proper time what need not be taken.

Legal reports are usually written on legal cap, writ-

ing on both sides of the leaf, unless counsel prefer it otherwise. Each page is numbered as it is written, at the lower left corner. The paper for reports should be fastened by means of clasps, or of tape passed through holes punched near the edge of the upper margin, and tied. The first page of the report should be used as a title-page, and upon it, written in legible long-hand, the name of the court, title of suit, name of judge before whom the case is tried, and if before a jury, date of trial, names of counsel, with parties for whom they appear, with an index to the evidence. A new title-page should be made for each day of the trial.

The following seven different forms, adapted to the courts of Illinois and to the United States courts, will be a sufficiently suggestive guide to the courts of the different states, the forms being common, varying only in the names of the courts, or of the terms applied to the principal parties involved.

Following these forms is a representation of the method of writing the opening of a trial, and illustrating the writing of testimony. The page is divided into two spaces by a vertical line. All questions and other remarks of the attorneys and of the court begin at the left margin of the page, while answers of witnesses are written wholly on the right of the vertical line. This distinction between questions and answers is simply to facilitate the reference to the notes. The very narrow paper advised by some for court reporting is not desirable in this system.

TITLE-PAGE FORMS.

FORM I.

IN THE PROBATE COURT OF COOK COUNTY.

JANUARY TERM, 1878.

STATE OF ILLINOIS, }
COUNTY OF COOK, } ss.In the matter of the Estate of }
John T. Adams, deceased. } Proof of Will.HON. JOSHUA C. KNICKERBOCKER, *Probate Judge.*

APPEARANCES.

For proponents of the will, CYRUS HOMER, Esq.

For contestants of the will, S. M. COLES, Esq.

INDEX TO EVIDENCE.

| | | <i>Direct.</i> | <i>Cross.</i> |
|---------------------------|--------|----------------|---------------|
| Henry Mann, - - - - - | page 3 | | 10 |
| Walter Wiltsie, - - - - - | " 5 | | 11 |
| Jane Wiltsie, - - - - - | " 6 | | 11 |

FORM II.

IN THE COUNTY COURT OF COOK COUNTY.

JANUARY TERM, 1878.

STATE OF ILLINOIS, }
COUNTY OF COOK, } ss.PETER JOHNSON }
vs. } Assumpsit.
CONRAD REED. }HON. M. B. LOOMIS, *Presiding Judge.*

APPEARANCES.

For plaintiff, DARIUS JUDD, Esq.

For defendant, VIRGIL A. FIELD, Esq.

INDEX TO PLAINTIFF'S EVIDENCE.

| | | <i>Direct.</i> | <i>Cross.</i> |
|---------------------------|--------|----------------|---------------|
| Trueman Good, - - - - - | page 4 | | 20 |
| Wm. Hoisington, - - - - - | " 10 | | 24 |
| Exhibit A, - - - - - | " 15 | | |

INDEX TO DEFENDANT'S EVIDENCE.

| | | <i>Direct.</i> | <i>Cross.</i> |
|---------------|-----------|----------------|---------------|
| Maria Wilson, | - - - - - | page 25 | 30 |
| Exhibit A, | - - - - - | " 26 | |
| Exhibit B, | - - - - - | " 27 | |

FORM III.

IN THE SUPERIOR COURT OF COOK COUNTY.

JANUARY TERM, 1878.

STATE OF ILLINOIS, }
COUNTY OF COOK, } ss.

The remainder of this form is like No. 2.

FORM IV.

IN THE CIRCUIT COURT OF COOK COUNTY.

JANUARY TERM, 1878.

STATE OF ILLINOIS, }
COUNTY OF COOK, } ss.

IN CHANCERY.

JOHN W. WARD, *Complainant*, }
JAMES SAXE, *Defendant*. } Bill for injunction.

HON. E. S. WILLIAMS, *Judge*.

APPEARANCES.

For complainant, CHAS. LATHROP, Esq.

For defendant, L. F. SCOTT, Esq.

FORM V.

IN THE APPELLATE COURT OF THE STATE OF ILLINOIS.

FIRST JUDICIAL DISTRICT.

APRIL TERM, 1878.

WARREN MILLER, *Appellant*, }
vs. } Appeal from the Circuit
JOSEPH T. SMITH, *Appellee*. } Court of Cook County.

INDEX.

| | | |
|----------------------------------|-------|-----------|
| Argument of C. D. T. Smith, Esq. | - - - | page 3-76 |
| Argument of Chas. Wheaton, Esq. | - - - | " 77-120 |

FORM VI.

IN THE SUPREME COURT OF THE STATE OF ILLINOIS.

NORTHERN GRAND DIVISION.

SEPTEMBER TERM, 1878.

CHESTER DAVIS, *Plaintiff in Error*, } Error to the Circuit
vs. }
HENRY R. FOX, *Defendant in Error*. } Court of Cook County.

INDEX.

Argument of W. H. Dexter, Esq. - - - page 6-94
Argument of C. D. Willis, Esq. - - - " 95-120

FORM VII.

IN THE CIRCUIT COURT OF THE UNITED STATES.

NORTHERN DISTRICT OF ILLINOIS.

IN EQUITY.

JOHN I. BLAIR *et al.*
vs.
 CHICAGO & PACIFIC R. R. Co. *et al.* } Bill to Foreclose
 Mortgage.

HON. THOMAS DRUMMOND, *Presiding.*

APPEARANCES.

For Complainants, GEO. W. SMITH, Esq.

For Defendants, CHAS. D. F. SMITH, ESQ.

INDEX.

FRAGMENT OF REPORT OF TRIAL.

COUNTY COURT, COOK COUNTY.

PETER JOHNSON }
vs. } Before Hon. M. B. Loomis and Jury.
CONRAD READ. }

CHICAGO, ILL., JANUARY 10, 1878.

APPEARANCES.

For Plaintiff, M. O. B. SOUTHWORTH, ESQ.

For Defendant, A. C. LITTLE, ESQ.

Trueman Good, on behalf of Plaintiff, being duly sworn,
testifies as follows.

Direct examination by Mr. Loomis:

Q. Where do you reside?

A. At 650 Western Avenue.

Q. How long have you known the plaintiff?

A. Between three and four years.

Q. Have you seen him often during that period?

A. No, sir, not very frequently.

Q. Under what circumstances have you been in the habit of seeing him?

A. Only in the way of business.

Q. What is your business?

A. I am engaged in the tanning business.

Q. Where is your place of business?

A. I am located at Galena.

10/78

Peter Johnson

25

Conrad Read

1657

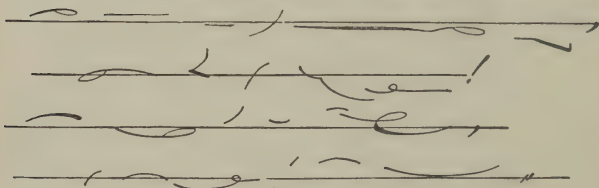
CHAPTER XII.

WRITING EXERCISES.

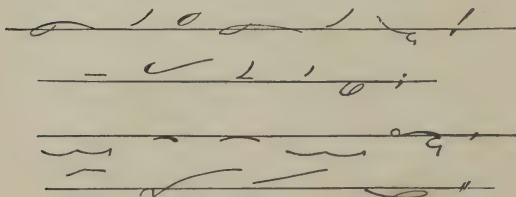
LESSON I.

A PSALM OF LIFE.

Tell me not in mournful numbers,
Life is but an empty dream!
For the soul is dead that slumbers,
And things are not what they seem.



Life is real! Life is earnest!
And the grave is not its goal;
Dust thou art, to dust returnest,
Was not spoken of the soul.



Not enjoyment, and not sorrow,
Is our destined end or way;

But to act that each to-morrow
Find us farther than to-day.

Art is long and Time is fleeting,
And our hearts, though stout and brave,
Still, like muffled drums, are beating
Funeral marches to the grave.

In the world's broad field of battle,
In the bivouac of life,
Be not like dumb, driven cattle!
Be a hero in the strife!

Trust no Future, howe'er pleasant!
Let the dead Past bury its dead!
Act—act in the living Present!
Heart within, and God o'erhead!

Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time;—

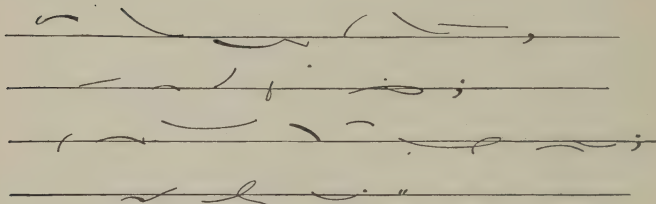
Footprints that perhaps another,
Sailing o'er life's solemn main,
A forlorn and shipwrecked brother,
Seeing, shall take heart again.

Let us, then, be up and doing,
With a heart for any fate,
Still achieving, still pursuing,
Learn to labor and to wait.

HENRY WADSWORTH LONGFELLOW.

TIME.

Gather ye rosebuds as ye may,
 Old Time is still a flying;
 And this same hour that smiles to-day,
 To-morrow will be dying.



The glorious lamp of heaven, the sun,
 The higher he's a getting,
 The sooner will his race be run,
 And nearer he's to setting.

The age is best which is the first,
 When youth and blood are warmer;
 But being spent, the worse or worst
 Time still succeeds the former.

Then be not coy, but use your time,
 And while ye may, go marry;
 For having lost but once your prime,
 You may forever tarry.

ROBERT HERRICK.

LESSON II.

DISAPPOINTMENT THE LOT OF ALL.

Uneasiness and disappointment are inseparable, in some degree, from every state on earth.

Were it in the power of the world to render those who attach themselves to it satisfied and happy, you might then, I admit, have some title to complain if you found yourselves placed upon worse terms in the service of God. But this is so far from being the case that, among the multitude who devote themselves to earthly pleasure, you will not find a single person who has completely attained his aim.

Inquire into the condition of the high and the low, of the gay and the serious, of the men of business and the men of pleasure, and you shall behold them all occupied in supplying some want, or in removing some distress. No man is pleased with being precisely what he is. Everywhere there is a void, generally; even in the most prosperous life, there is some corner possessed by sorrow.

He who is engaged in business pines for leisure. He who enjoys leisure languishes for want of employment. In a single state we envy the comforts of a family. In conjugal life we are chagrined by domestic cares. In a safe station we regret the want of objects for enterprise. In an enterprising life we lament the want of safety. It is the doom of man that his sky should never be free from all clouds. He is at present in an exile and fallen state. The objects which surround him are beneath his native dignity. God has tinged them all with vanity on purpose to make him feel that this is not his rest; that here he is not in his proper place nor arrived at his true honor.

NATIONAL ANTHEM.

The little brown squirrel hops in the corn,
The cricket quaintly sings;
The emerald pigeon nods his head,
And the shad in the river springs;
The dainty sunflower hangs its head
On the shore of the summer sea;
And better far that I were dead,
If Maud did not love me.

I love the squirrel that hops in the corn,
And the cricket that quaintly sings;
And the emerald pigeon that nods his head,
And the shad that gaily springs;
I love the dainty sunflower, too,
And Maud with her snowy breast;
I love them all—but I love—I love—
I love my country best.

THOMAS BAILEY ALDRICH.

LESSON III.

SPRING.

Dip down upon the northern shore,
O sweet new year, delaying long;
Thou doest expectant nature wrong;
Delaying long, delay no more.

What stays thee from the clouded noons,
Thy sweetness from its proper place?
Can trouble live with April days,
Or sadness in the summer moons?

Bring orchis, bring the foxglove spire,
The little speedwell's darling blue,
Deep tulips dashed with fiery dew,
Laburnums, dropping-wells of fire.

O thou new year, delaying long,
Delayest the sorrow in my blood
That longs to burst from a frozen bud,
And flood a fresher throat with song.

Now fades the last long streak of snow;
Now bourgeons every maze of quick
About the flowering squares, and thick
By ashen roots the violets blow.

Now rings the woodland loud and long,
The distance takes a lovelier hue,
And drowned in yonder living blue,
The lark becomes a sightless song.

Now dance the lights on lawn and lea,
The flocks are whiter down the vale,
And milkier every milky sail
On widening stream or distant sea.

Where now the seamew pipes or dives,
In yonder greening gleam, and fly
The happy birds, that change their sky
To build and brood, that live their lives.

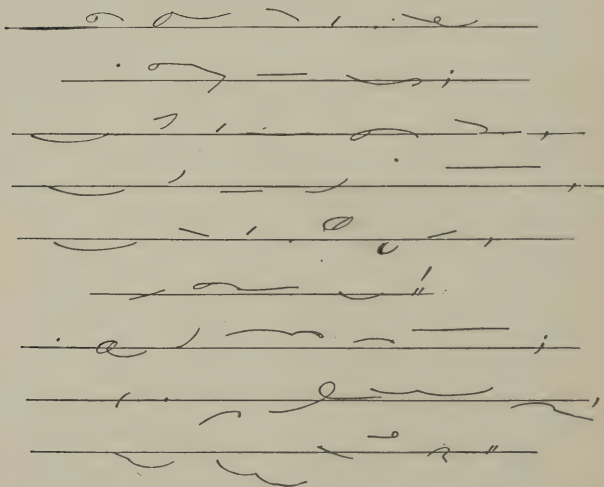
From land to land, and in my breast,
Spring wakens too; and my regret
Becomes an April violet,
And buds and blossoms like the rest.

ALFRED TENNYSON.

THE RAINBOW.

My heart leaps up when I behold
 A rainbow in the sky;
 So was it when my life began,
 So is it now I am a man,
 So be it when I shall grow old,
 Or let me die!
 The child is father to the man;
 And I could wish my days to be
 Bound each to each by natural piety.

WILLIAM WORDSWORTH.



THE MOSS ROSE.

The angel of the flowers, one day,
Beneath a rose tree sleeping lay,—
That spirit to whose charge 'tis given
To bathe young buds in dews of heaven
Awakening from his light repose,
The angel whispered to the rose.
“O fondest object of my care,
Still fairest found, where all are fair;
For the sweet shade thou givest to me
Ask what thou wilt, 'tis granted thee.”
“Then,” said the rose, with deepened glow,
“On me another grace bestow.”
The spirit paused in silent thought,—
What grace was there that flower had not?
'Twas but a moment—o'er the rose
A veil of moss the angel throws,
And, robed in nature's simplest weed,
Could there a flower that rose exceed?

KRUMMACHER.

LESSON IV.

THE LOVE OF GAIN.

It is much to be regretted that, in the present state of things, there is no period of man's age in which his virtue is not exposed to perils. Pleasure lays its snares for youth; and after the season of youthful follies is past, other temptations, no less formidable to virtue, presently arise. The love of pleasure is succeeded by the passion for interest. In this passion the whole mind is too often

absorbed, and the change thereby induced on the character is of no amiable kind. Amidst the excesses of youth virtuous affections often remain.

The attachments of friendship, the love of honor, and the warmth of sensibility give a degree of luster to the character and cover many a failing. But interest, when it is become the ruling principle, both debases the mind and hardens the heart. It deadens the feelings of everything that is sublime or refined. It contracts the affections within a narrow circle, and extinguishes all those sparks of generosity and tenderness which once glowed in the breast.

BLAIR.

THOU ART, O GOD.

Thou art, O God, the life and light
Of all this wondrous world we see;
Its glow by day, its smile by night,
Are but reflections caught from Thee.
Where'er we turn Thy glories shine,
And all things fair and bright are thine!

When day, with farewell beam, delays
Among the opening clouds of even,
And we can almost think we gaze
Through golden vistas into heaven,
Those hues that make the sun's decline
So soft, so radiant, Lord, are thine.

When night with wings of starry gloom
O'ershadows all the earth and skies
Like some dark, beauteous bird, whose plume
Is sparkling with unnumbered eyes,—

That sacred gloom, those fires divine,
So grand, so countless, Lord, are thine.

When youthful spring around us breathes,
Thy Spirit warms her fragrant sigh;
And every flower the summer wreathes
Is born beneath that kindling eye.
Where'er we turn thy glories shine,
And all things fair and bright are thine.

MOORE.

LESSON V.

FRAGMENT.

And sweet it is to see, in summer time,
The daring goats upon a rocky hill,
Climb here and there, still browsing as they climb;
While far below, on rugged pipe and shrill,
The master vents his pain; or homely rhyme
He chants; now changing place, now standing still.
While his beloved, cold of heart, and stern,
Looks from the shade in sober unconcern.

Nor less another sight do I admire —
The rural family round their hut of clay;
Some spread the table, and some light the fire,
Beneath the household rock in open day;
The ass's colt with panniers some attire;
Some tend the bristly hogs with fondling play.
This with delighted heart the old man sees,
Sits out of doors and suns himself with ease.

The outward image speaks the inner mind —
Peace without hatred, which no care can fret;
Entire contentment in their plow they find,
Nor home return until the sun be set;
No bolts they have, their houses are resigned
To Fortune — let her take what she can get.
A hearty meal then crowns the happy day,
And sound sleep follows on a bed of hay.

In that condition Envy is unknown,
And haughtiness was never there a guest;
They only crave some meadow overgrown
With herbage that is greener than the rest.
The plow's a sovereign treasure of their own,
The glittering share the gem they deem the best;
A pair of panniers serves them for buffette,
Trenchers and porringers for golden plate.

O Avarice blind, O mean and base desires
Of those who pass the gifts of Nature by!
For gold alone your wretched pride aspires,
Restless for gold from land to land ye fly.
And what shall quench your never sated fires,
Ye slaves of Envy, Sloth, and Luxury,
Who think not, while ye plot another's wrong,
“Man wants but little, nor that little long?”

They in old time who drank the streamlet clear,
And fed upon the fruits which nature sent,
They should be your example, should appear
Beacons on which your eyes should still be bent.

O listen to my voice with willing ear!

The peasant with his herds enjoys content;
While he who rules the world, himself unblest,
Still wants and wishes, and is not at rest.

Wealth, sad at heart the while, and full of dread,
Goes all adorned with gems, and gay with gold;
And every cloud which passeth overhead,
As ominous of change doth she behold.
But Poverty her happy days hath led,
Vexed with no hope to have, nor fear to hold;
Amid the woods in homely weeds bedight,
She knows no cares, no quarrels, no affright.

Milk, herbs and water always at command,
The peasant recks not of superfluous stores;
He counts his gains upon his callous hand,
No other book is needed for his scores;
Troubled with no account of ships or land,
No usurer's guiles he suffers and deplores;
He knows not in the world that such things be,
Nor vainly strives with fortune—no, not he.

If the cow calved, and if the yearling grew,
Enough for all his wishes fortune yields;
He honors God, and fears and loves him too;
His prayers are for his flocks, and herds, and fields;
The doubt—the how, the why, that fearful crew,—
Disturb not him, whom his low station shields;
And favored for his simple truth by Heaven,
The little that he humbly asks is given.

MICHAEL ANGELO.

LESSON VI.

REPLY TO HAYNE.

DANIEL WEBSTER.

The eulogium pronounced on the character of the State of South Carolina, by the honorable gentleman, for her revolutionary and other merits, meets my hearty concurrence. I shall not acknowledge that the honorable member goes before me in regard for whatever of distinguished talent or distinguished character South Carolina has produced. I claim part of the honor; I partake in the pride of her great names. I claim them for my countrymen, one and all,—the Laurenses, the Rutledges, the Pinkneys, the Sumpters, the Marions,—Americans all—whose fame is no more to be hemmed in by state lines, than their talents and patriotism were capable of being circumscribed within the same narrow limits.

In their day and generation they served and honored the country, and the whole country, and their renown is of the treasures of the whole country. Him, whose honored name the gentleman himself bears—does he deem me less capable of gratitude for his patriotism, or sympathy for his sufferings, than if his eyes had first opened upon the light in Massachusetts instead of South Carolina? Sir, does he suppose it in his power to exhibit a Carolina name so bright as to produce envy in my bosom? No, sir; increased gratification and delight rather.

I thank God that, if I am gifted with little of the spirit which is able to raise mortals to the skies, I have yet none, as I trust, of that other spirit which would drag angels down. When I shall be found, sir, in my place here in the senate, or elsewhere, to sneer at public merit, because it

happens to spring up beyond the little limits of my own state or neighborhood; when I refuse for any cause the homage due to American talent, to elevated patriotism, to sincere devotion to liberty and the country; or if I see an uncommon endowment of Heaven, if I see extraordinary capacity and virtue in any son of the south, and if, moved by local prejudice or gangrened by state jealousy, I get up here to abate the tithe of a hair from his just character and fame,—may my tongue cleave to the roof of my mouth!

Sir, let me recur to pleasing recollections; let me indulge in refreshing remembrances of the past; let me remind you that, in early times, no states cherished greater harmony, both of principle and feeling, than Massachusetts and South Carolina. Would to God that harmony might again return! Shoulder to shoulder they went through the revolution; hand in hand they stood around the administration of Washington, and felt his own great arm lean on them for support. Unkind feeling,—if it exists, alienation and distrust are the growth. They are weeds, the seeds of which that same great arm never scattered.

Mr. President, I will enter on no encomium upon Massachusetts; she needs none. There she is. Behold her, and judge for yourselves. There is her history, the world knows it by heart. The past at least is secure. There is Boston, and Concord, and Lexington, and Bunker Hill; and there they will remain forever. The bones of her sons fallen in the great struggle for independence now lie mingled with the soil of every state, from New England to Georgia; and there they will lie forever.

And, sir, where American liberty raised its first voice, and where its youth was mustered and sustained, there

it still lives in the strength of its manhood, and full of its original spirit. If discord and disunion shall wound it; if party strife and blind ambition shall hawk at and tear it; if folly and madness, if uneasiness under salutary and necessary restraint, shall succeed in separating it from that union by which alone its existence is made sure, it will stand in the end by the side of that cradle in which its infancy was rocked; it will stretch forth its arm with whatever of vigor it may still retain over the friends who gather around it; and it will fall at last, if fall it must, amid the profoundest monuments of its own glory, and on the very spot of its origin.

LESSON VII.

MOTION OF THE HEAVENLY BODIES.

THOMAS DICK.

Having taken a cursory view of the magnitude of the numberless bodies scattered through the regions of space, let us now consider the motions which are incessantly going forward in every part of the universe, for all the myriads of globes and systems to which we have alluded are in rapid and perpetual motion; and we have no reason to believe that there is a single quiescent body throughout the immensity of creation. We have here planets revolving around suns, planets revolving around planets, suns performing their revolutions around suns, suns revolving around the centers of sidereal systems, and in all probability every system of creation revolving around the center and *Grand Mover* of the whole. The rate of these motions, in every known instance, is not less than several thousands of miles every hour, and in many instances thousands of

miles in a minute. The motions which are found among the planetary globes appear at first view altogether astonishing and almost to exceed belief, when we consider the enormous size of these bodies. That a globe a thousand times larger than our world should fly at the rate of thirty thousand miles an hour, and carry along with it a retinue of other mighty globes in its swift career, is an object that may well strike us with wonder and amazement. But the fixed stars—though to a common observer they appear exactly in the same position with regard to each other—are found in some instances to be carried forward with motions far more rapid than even the bodies of the planetary system, though their magnitude is immensely superior. We have already seen that the star 61 Cygni, whose apparent motion is five seconds annually, and consequently imperceptible to a common observer, yet at the distance at which the star is known to be placed, this motion is equivalent to one thousand five hundred and fifty-two millions of miles in a year, four millions two hundred and fifty-two thousand miles a day, and one hundred and seventy-seven thousand miles an hour. Other stars are found to move with velocities similar, as Cassiopeia, which moves above three millions of miles a day, which is at the rate of two thousand one hundred and sixty miles every minute. These are motions altogether incomprehensible by human beings, especially when we take into consideration the enormous magnitude of the stars, some of which may be a thousand times larger than all the planets and comets belonging to our system. They display the amazing and uncontrollable *energies of omnipotence*, and afford a dis-

inct source of admiration and astonishment in addition to all the other wonders of the universe. If, then, we would endeavor to obtain a comprehensive idea of the motions going forward throughout the spaces of immensity, we must not only conceive of planets revolving around luminous centers, but of suns revolving around suns,—of suns and systems revolving around the centers of the nebulæ to which they respectively belong,—of all the systems and nebulæ of the universe revolving in immense circumferences around the throne of the Eternal, the great center of all worlds and beings,—of each sun, and planet and system, notwithstanding, pursuing a course of its own in different directions, and in numerous instances acted upon by different forces,—in short, of the ten thousand times ten thousands of luminous and opaque globes of every rank and order within the circuit of creation, all performing their rapid but harmonious motions throughout every region of space, and without intermission, in obedience to the laws of their Creator.

LESSON VIII.

WE CHERISH THE MEMORY OF OUR HONORED DEAD.

EDWARD EVERETT.

It has been the custom, from the remotest antiquity, to preserve, and to posterity, in bronze and in marble, the counterfeit presentment of illustrious men. Within the last few years modern research has brought to light, on the banks of the Tigris, huge slabs of alabaster, buried for ages, which exhibit, in relief, the faces and the persons of men who governed the primeval East in the gray

dawn of history. Three thousand years have elapsed since they lived, and reigned, and built palaces, and fortified cities, and waged war, and gained victories of which the trophies are carved upon these monumental tablets,—the triumphal procession, the chariots laden with spoil, the drooping captive, the conquered monarch in chains,—but the legends inscribed upon the stone are imperfectly deciphered, and little beyond the names of the personages, and the most general tradition of their exploits, is preserved.

In like manner the obelisks and the temples of ancient Egypt are covered with the sculptured images of whole dynasties of Pharaohs—older than Moses, older than Joseph, whose titles are recorded in the hieroglyphics with which the granite is charged, and which are gradually yielding up their long concealed mysteries to the sagacity of modern criticism. The plastic arts, as they passed into Hellas, with all the other arts which give grace and dignity to our nature, reached a perfection unknown to Egypt or Assyria; and the heroes and sages of Greece and Rome, immortalized by the sculptor, still people the galleries and museums of the modern world.

In every succeeding age, and in every country in which the fine arts have been cultivated, the respect and affection of survivors have found a pure and rational gratification in the historical portrait and the monumental statue of the honored and loved in private life, and especially of the great and good who have deserved well of their country. Public esteem and confidence, and private affection, the gratitude of the community and the fond memories of the fireside, have ever sought, in this way, to prolong the sensible

existence of their beloved and respected objects. What, though the dear and honored features and persons on which, while living, we never gazed without tenderness or veneration, have been taken from us,—something of the majesty abides in the portrait, the bust, and the statue. The heart bereft of the living originals turns to them; and, cold and silent as they are, they strengthen and animate the cherished recollections of the loved, the honored, and the lost.

The skill of the painter and sculptor, which thus comes in aid of the memory and imagination, is, in its highest degree, one of the rarest, as it is one of the most exquisite, accomplishments within our attainment, and in its perfection as seldom witnessed as the perfection of speech or music. The plastic hand must be moved by the same ethereal instinct as the eloquent lips or the recording pen.

The number of those who, in the language of Michael Angelo, can discern the finished statue in the heart of the shapeless block, and bid it start into artistic life, who are endowed with the exquisite gift of molding the rigid bronze or the lifeless marble into graceful, majestic and expressive forms, is not greater than the number of those who are able, with equal majesty, grace and expressiveness, to make the spiritual essence, the finest shades of thought and feeling, sensible to the mind, through the eye and the ear, in the mysterious embodiment of the written and the spoken word. If Athens, in her palmyest days, had but one Pericles, she had also but one Phidias.

Nor are these beautiful and noble arts, by which the face and the form of the departed are preserved to us, calling into the highest exercise, as they do, all the imi-

tative and idealizing powers of the painter and the sculptor, the least instructive of our teachers. The portraits and the statues of the honored dead kindle the generous ambition of the youthful aspirant to fame. Themistocles could not sleep for the trophies in the Ceramicus; and when the living Demosthenes had ceased to speak, the stony lips remained to rebuke and exhort his degenerate countrymen. More than a hundred years have elapsed since the great Newton passed away; but, from age to age, his statue, by Roubillac, in the antechapel of Trinity College, will give distinctness to the conceptions formed of him by hundreds and thousands of ardent, youthful spirits, filled with reverence for that transcendent intellect which, from the phenomena that fall within our limited vision, deduced the imperial law by which the sovereign mind rules the entire universe. We can never look on the person of Washington; but his serene and noble countenance, perpetuated by the pencil and the chisel, is familiar to far greater multitudes than ever stood in his living presence, and will be thus familiar to the latest generation.

What parent, as he conducts his son to Mount Auburn or to Bunker Hill, will not, as he passes before their monumental statues, seek to heighten his reverence for virtue, for patriotism, for science, for learning, for devotion to the public good, as he bids him contemplate the form of that grave and venerable Winthrop, who left his pleasant home in England to come and found a new republic in this untrodden wilderness; of that ardent and intrepid Otis, who first struck out the spark of American independence; of that noble Adams, its most eloquent

champion on the floor of Congress; of that martyr, Warren, who laid down his life in its defense; of that self-taught Bowditch, who, without a guide, threaded the starry mazes of the heavens; of that Story, honored at home and abroad as one of the brightest luminaries of the law, and, by a felicity of which I believe there is no other example, admirably portrayed in marble by his son?

What citizen of Boston, as he accompanies the stranger around our streets, guiding him through our busy thoroughfares, to our wharves crowded with vessels which range every sea and gather the produce of every climate, up to the dome of this capitol, which commands as lovely a landscape as can delight the eye or gladden the heart, will not, as he calls his attention, at last, to the statues of Franklin and Webster, exclaim, "Boston takes pride in her natural position, she rejoices in her beautiful environs, she is grateful for her material prosperity; but, richer than the merchandise stored in palatial warehouses, greener than the slopes of sea-girt islets, lovelier than this encircling panorama of land and sea, of field and hamlet, of lake and stream, of garden and grove, is the memory of her sons, native and adopted, the character, services and fame of those who have benefited and adorned their day and generation. Our children and the schools at which they are trained, our citizens and the services they have rendered—these are our jewels, these our abiding treasures."

Yes, your long rows of quarried granite may crumble to the dust; the cornfields in yonder villages ripening to the sickle may, like the plains of stricken Lombardy a few weeks ago, be kneaded into bloody clods by

the maddening wheels of artillery; this populous city, like the old cities of Etruria and Campagna Romagna, may be desolated by the pestilence that walketh in darkness, may decay with the lapse of time, and the busy mart which now rings with the joyous din of trade, become as lonely or still as Carthage or Tyre, as Babylon or Nineveh; but the names of the great and good shall survive the desolation and the ruin; the memory of the wise, the brave, the patriotic, shall never perish.

Yes, Sparta is a wheat-field; a Bavarian prince holds court at the foot of the Acropolis; the traveling virtuoso digs for marble in the Roman Forum, and beneath the ruins of the temple of Jupiter Capitolarius; but Lycurgus and Leonidas, and Miltiades and Demosthenes, and Cato and Tully "still live," and He* still lives, and all the great and good shall live in the heart of ages while marble and bronze shall endure; and when marble and bronze shall have perished, they shall "still live" in memory, so long as men shall reverence law, and honor patriotism, and love liberty!

LESSON IX.

COMPLETE EDUCATION: AN ADDRESS DELIVERED AT THE
OPENING OF A NEW COLLEGE EDIFICE.

JOSEPH CROSS.

In the fairest of Italian cities stands the finest of terrestrial structures—a campanile or bell-tower, twenty-five feet square, two hundred and seventy-three feet high, built of white and colored marble, in alternate blocks,

* Daniel Webster.

covered with a royal luxuriance of sculpture, framed in medallions, studded everywhere with the most beautiful statuary, disposed in Gothic niches, and finished from base to battlement like a lady's cabinet, inlaid with pearl and gold. It would seem as if nothing more perfect in symmetry, more exquisite in workmanship, or more magnificent in ornamentation, could possibly be achieved by human genius. Pure as a lily born of dew and sunshine, the approaching tourist sees it rising over the lofty roof of the Duomo, like the pillar of cloud upon the tabernacle; and when he enters the Piazza, and finds it standing apart in its majestic altitude, and looking down upon the vestal loveliness of the Tuscan Santa Maria, he can think only of the Angel of the Annunciation in the presence of the Blessed Virgin. Whoever has gazed upon its grand proportions, and studied the details of its exquisite execution, will feel no astonishment at being told that such a structure could not now be built in this country for less than fifty millions of our money; nor will he wonder that Jarvis, in his *Art Hints*, has pronounced it "the noblest specimen of tower-architecture the world has to show"; that Charles the Fifth declared it was "fit to be inclosed with crystal, and exhibited only on holydays"; and that the Florentines themselves, whenever they would characterize anything as extremely beautiful, say it is "as fine as the Campanile."

Gentlemen, you have reared a nobler edifice! Nobler, not because more costly, for your pecuniary outlay is as nothing in the comparison. Nobler, not because the material is more precious, and the architecture more perfect; for what is a pile of brick to such a miracle in marble?

or where is the American builder that would dream of competing with Giotto? Nobler, not because there is a larger and richer-toned bell in the gilded cupola, to summon the inmates to study and recitation, or to morning and evening worship; for the Santa Reparata, in the highest story of the Campanile, is one of the grandest pieces of resonant metal ever cast; and its voice, though soft as flute-tones at eventide coming over the water, is rich and majestic as an angel's song. Far nobler, however, in its purpose and utility; for that wonder of Italian architecture is the product of Florentine pride and vanity in the days of a prosperous republic—a less massive but more elegant Tower of Babel, expressing the ambition of its builders; and though standing in the Cathedral Piazza, its chief conceivable objects are mere show and sound; while the end and aim of this edifice is the development of mind, the formation of character, the creation of a loftier intellectual manhood, the reproduction of so much of the lost image of God as may be evolved by the best media and methods of human education.

The excellence of your structure, then, consists mainly in this—that it is only a scaffold, with derricks, windlasses, and other apparatus and implements, for building something immeasurably more excellent. Here the thinking power is to be quickened, and the logical faculty is to be awakened and invigorated. This is to be effected, not so much by the knowledge acquired, as by the effort called out for its acquisition. The teacher is to measure his success, not by the number and variety of terms, rules, formulas and principles he has impressed upon the memory, but by the amount of mental power and inde-

pendence he has imparted to his pupil. True, in educating the mind, knowledge of some sort must be acquired; but the thoroughness of the education depends no more upon the quantity of the acquisition, than the health of the guest upon the abundance of the banquet. The mental food, as well as the material, must be digested and assimilated. It follows that those exercises which require close and consecutive thinking, thorough analysis, clear discrimination and accurate definition, are best adapted to develop the higher faculties of the mind. Mathematics, metaphysics, dialectics and philology must form the granite basis of your building, sustaining the solid tiers of rich and varied marbles.

Then comes the æsthetic culture. First the substantial, afterward the ornamental—this is the natural order, to reverse which were to begin building the tower at the top. The very idea of the ornamental supposes something substantial to be ornamented. No man will attempt to polish the sponge, or paint a picture on the vacant air, or rear a stone cathedral on a sunset cloud. There is no lily-bloom without the sustaining stalk, nor magnolia grandiflora without the sturdy and stately tree. “Wood, hay, stubble,” are not fit materials for jewelry; but “gold, silver, precious stones,” may be wrought into a thousand forms of beauty, sparkling with myriad splendors. The solid marble superstructure resting upon its deep foundations of granite, firm as the seated hills, can scarcely be too finely finished or too sumptuously adorned. Upon a thorough mental culture sit gracefully, and quite at home, philosophy, history, poetry, eloquence, music, painting—all in literature and the

arts that can refine the taste, refresh the heart, and lead the fancy captive. To the mind thus disciplined and adorned a pleasant path is opened to the broadest and richest fields of intellectual inquiry, where it may range at will with the freedom of an angel's wing, charmed with beauties such as Eden never knew, thrilled with melodies such as the leaden ear of ignorance never heard, rejoicing in a fellowship of wisdom worthy of the enfranchised sons of God, and realizing the truth so finely expressed by the greatest of German poets:

Only through beauty's morning gate,
Canst thou to knowledge penetrate;
The mind, to face truth's higher glances,
Must swim some time in beauty's trances;
The heavenly harping of the muses,
Whose sweetest trembling through thee rings,
A higher life into thy soul infuses,
And wings it upward to the soul of things.

But is there not something still better, which ought to be an element in every process of human education? What is man? Merely an intellectual animal? Nay, but he has a spirit within him allied to angels and to God. The higher nature calls for culture no less than the lower. To the development and discipline of the rational and æsthetic faculties must be subjoined "the nurture and admonition of the Lord." Otherwise we educate only the inferior part of the man, and leave the superior to chance and the devil. Make scholars of your children, but do not omit to make them christians. Lead them to Parnassus, but let them go by the way of Calvary. Conduct them to Olympus, but let them

carry the dew of Olivet upon their sandals. Make them drink deeply from the wells of human wisdom, but deny them not the living water whereof if one drink he shall never thirst again.

Why should a "wise master builder" hesitate to connect religion with science and literature in the edification and adornment of the soul? Does not religion favor the most thorough mental discipline and contribute to the harmonious development of all the spiritual powers? Does not Christianity stimulate the mind to struggle against difficulties, ennoble the struggle by investing it with the dignity of a duty, and render the duty delightful by the hope of a heavenly reward? "Knowledge is power"; but what knowledge is so mighty as that which Christ brought from the bosom of the Father? Poetry and philosophy have their charms; but what poetry is like that of the Holy Spirit, and what philosophy like that of Redeeming Love? God's Holy Evangel enlarges and strengthens the mind by bringing it into contact with the sublimest truths, and making it familiar with the profoundest mysteries. It rectifies our perverted reason, corrects our erroneous estimates, silences the imperious clamor of the passions, and removes the stern embargo which the corrupt heart lays upon the aspiring intellect. It sings us the sweetest songs, preaches to us the purest morality, and presents for our imitation the noblest examples of beneficence and self-denial. Under its blessed influence the soul expands to grasp the thought of God and receive the infinite riches of his love.

And shall we wrong our sons and daughters by with-

holding from them this noblest agency of the higher mental and spiritual culture—

The fountain-light of all our day,
The master-light of all our seeing—

and turn them over, with all their instinctive yearnings after the true, the good, the pure, the divine, to the blind guidance of a skeptical sciolism, and the bewildering vagaries of a rationalistic infidelity? “No,” to use the language of the late Canon Melville, “We will not yield the culture of the understanding to earthly husbandmen; there are heavenly ministers who water it with a choicer dew, and pour upon it the beams of a brighter sun, and prune its branches with a kinder and more skillful hand. We will not give up the reason to stand always as a priestess at the altars of human philosophy; she hath a more majestic temple to tread, and more beautiful robes to walk in, and incense rarer and more fragrant to offer in golden censers. She does well when boldly exploring God’s visible works; she does better when she submits to spiritual teaching, and sits with Mary at the Savior’s feet.”

Gentlemen, it is impossible to overstate the importance of religious culture in the work of education. Every interest of time and eternity urges it upon your attention. Your children are accountable and immortal creatures. “Give them Divine truth,” says Channing, “and you give them more than gems and gold; give them Christian principles, and you give them more than thrones and diadems; imbue their hearts with a love of virtue, and you enrich them more than by laying worlds at their feet” Your doctrine may distill as the dew upon the

grass, and as the small rain upon the tender herb; but in some future emergency of life, the silent influence shall assert itself in a might more irresistible than the stormy elements when they go forth to the battles of God. If the work be faithfully done, the impression produced shall not be that of the sea-fowl on the sand, effaced by the first wave of the rising tide; but the enduring grooves cut by the chariot-wheels of the King of Trembling as he rides through the mountain ranges, and the footprints of his fiery steeds left deep in the everlasting rocks.

Forward, then, with your noble endeavor! You are building for eternity. You are rearing temples of living stones which shall survive all the changes and chances of earth and time, and look sublimely down upon the world's catastrophe. Up! up with your immortal campanile! It is compacted of imperishable gems, cemented with gold from the mines of God. No marble sculpture may adorn its niches and cornices; but angel forms shall walk its battlements in robes of living glory. No hollow metal may swing in its vaulted logie, sending sweet echoes over the distant hills, and charming the song-birds to silence along the flowery Val d'Arno; but richer and holier melodies, ringing out from its heavenly altitudes, shall mingle with the music of the spheres, and swell the many-voiced harmony of the City of God!

SUPPLEMENT TO ECLECTIC SHORT-HAND.

Vowel Sounds.—Inasmuch as short-hand dispenses with the use of silent letters, which are employed in our language to modify the vowels, it may occasionally be desirable to indicate more definitely the sound intended. For this purpose Mr. Yeager has suggested that small characters may be written over vowels or initial consonants.

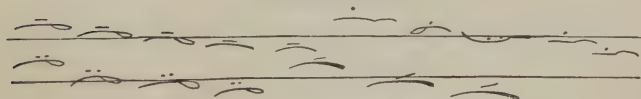
A horizontal dash indicates a long vowel sound, as heard in mate, mete, mite, mote, mute.

A dot denotes the short sound, as heard in at, net, pit, not, us, nymph.

An oblique dash denotes the sound of *a* in far, *o* in for, *u* in fur.

Two dots denote the diphthong of a position.

ILLUSTRATIONS.



Key.—Fail, feel, fill, foe, few, fat, let, sin, knit, not, fall, foil, foul, fool, far, for, fur.

COALESCENT CONSONANTS.

Bl, cl, fl, sl.—These letters are frequently coalescent, and also frequently occur with an intervening vowel. It will increase the legibility if they can be so written as to distinguish the difference.

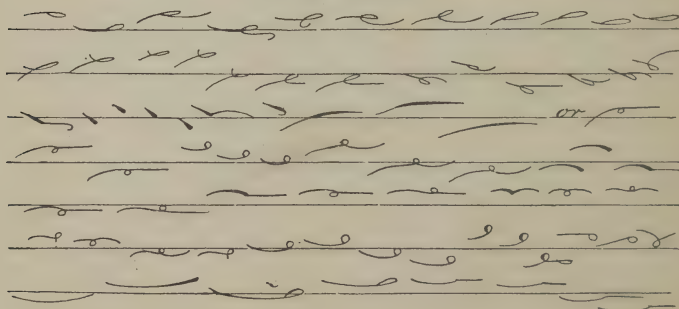
For this purpose, when coalescent, turn the *l* on the inside of the curved letters and lower side of *b*, writing it on the opposite side if separated by a vowel.

Br, cr, dr.—The letter *r* as a coalescent may always be expressed by the shade or the circle written on the regular side of any letter. To indicate an intermediate vowel the *r* may be expressed by the circle written on the irregular side of the consonant. Of course, there must always remain some exceptions to these suggestions, as shaded *f*, or *f* with the circle under it, must stand for such words as far, fear, for; *b* shaded, or with the circle underneath it, bar, beer, bore; *d* and *s*, with the circle on the inner side, dear, sir.

Sn, sm.—When either of these combinations occurs, as in *snare*, *small*, *ensnare*, *prism*, lengthen the *s*; but in case a vowel separates *m* or *n* from *s*, as in *same*, *seen*, let both consonants be made, thus distinguishing *sna*, *sma*, *sne*, *sme*, etc., from *san*, *sam*, etc.

All of the foregoing provisions of this supplement are intended for use only where great accuracy is important, and may or may not be observed in ordinary writing.

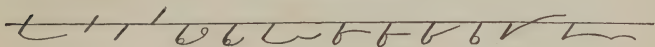
ILLUSTRATIONS.



Key.—Flay, sly, class, sling, slag, falls, calls, clad, called, sled, salt, clime, clean, class, close, colon, column, blot, bled, bloom, bold, built, black, bring, bright, brat, breed bred bread, brought broad, brief, brag, crime, cram crane, crum croon, dray, dre used for dear, dry, cars cares, cores corse, curse cures, for, far, from, form, frame, farm, trait, tart, treat, toward, sir seer sore sure,—the learner will note that sra, sre, sri, sro, sru, jra, nra, mra, vra, yra, zra, etc., never occur,—jar, jeer, journal, mar, veer, zero, snow, snare, smile, small snail, sane, seen, son, sun.

Ou.—The diphthong *oo* being seldom used initially in the English language, and being an easier stroke to write than the shaded *u* is, it may, if preferred, be generally used for *ou*.

ILLUSTRATIONS.

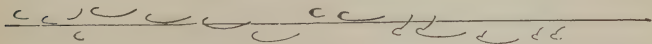


Key.—Ours, our, out, owl, outrage, outright, outset, outlet, outline, outgo, outer, outcome, outfit.

The following contractions will be found valuable:

Psh.—In such words as peach, pushes, preaches, preaching, patches, patch, pitch, push, etc., write the *p* curved to the left, and if it is followed by another consonant, united without an angle, as a hook. At the end or in the midst of a word, as impeach, impeaches, it turns to the left.

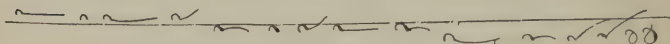
ILLUSTRATIONS.



Key.—Patch, peach, push, patches, peaches, pitches, pushes, preach, preaches, impeach, impeaches, accomplishes, accomplish, accomplishing.

Pb, pp.—In such words as public, publisher, probity, papal, people, etc., write the *p* sloping backward as if hooked on a following *b*; making it minute to add *l*, or enlarged to add *t* or *d*, and shaded to add *r*.

ILLUSTRATIONS.



Key.—Pabulum, pebble, pebbles, pebbly, probability, probable, probably, problem, probate, pubescence, puberty, public, publican, publish, publishers.

Sc.—When this combination is initial it may be expressed by a hook turned on the under side of the following letter. In case the *sc* is followed by *p* or *g*, as in scrap, scraggy, it is better not to use this form. Make it minute to add *l*, large to add *t* or *d*, and shaded to add *r*.

ILLUSTRATIONS.

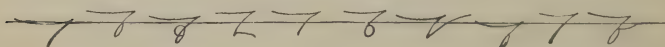


Key.—Skies, skim, schools, scholars, skores, scares, scat, skillet, skip, scraggy.

Ms.—This combination may be expressed by the *ns* sign, relying on the context to read it correctly.

Squ.—In this combination it is best to use *q*, rather than the *k* hook. Write the *s* on position of the vowel following *u*. There are a few words, as sequel, that are written similarly, but their signification is so different as to make them obvious in reading.

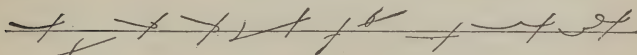
ILLUSTRATIONS.



Key.—Squirm, squall, squelech, squat, squaw, squash, squeak, squill, square, squalid.

Time.—In case *t* in this combination cannot be expressed by shortening the preceding letter, as in the word *restive*, write *v* across the preceding letter to express *tive*.

ILLUSTRATIONS.

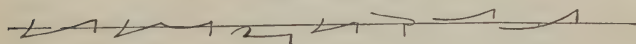


Key.—Restive, active, expletive, executive, inventive, attentive, ablative, motive, sedative, digestive.

Any.—It has been suggested that this word be added to the list of sign words, p. 77, and that it be represented by *e* on *u* position, which is a very satisfactory expression of the word.

Tt, td, st, tth, sth.—In case of *t*, *d* or *th* following *t* or *s* tick, as in the words *resteth*, *rested*, *beset*, *useth*, the tick may be lengthened to add *t*, *d* or *th*.

ILLUSTRATIONS.



Key.—Invented, invested, promoted, invited, executed, wanted, wintereth or wintered.

T, d and s ticks.—The vertical tick, requiring more effort to write than the sloped tick, it will conduce to fluency in writing to dispense with its use, writing *wh* tick for *t*, *d* and *st*, and *ws* tick for *s* and *ss*. This will make it necessary to represent *wh* and *ws* by other characters, and a minute *w* and *circle* written downward is used for *wh*, while it is written upward for *ws*. The circle is made

minute to add *l*, and enlarged to make *whch* or *wch* and *wsh*.

ILLUSTRATION.



Key.—What, when, why, whose, where, whole, wheel, whale, while, wheels, was, wis, woes, washes, wishes, wished, wash, washt, states, strike, set sed, fit, exits, foes, these, stays, stoës, feast, system, sister.

J.—The following illustrates writing *j* by a downward movement:

ILLUSTRATION.



Key.—Enjoys, wedge, wages, siege, dodge, major, badger, join, cages.

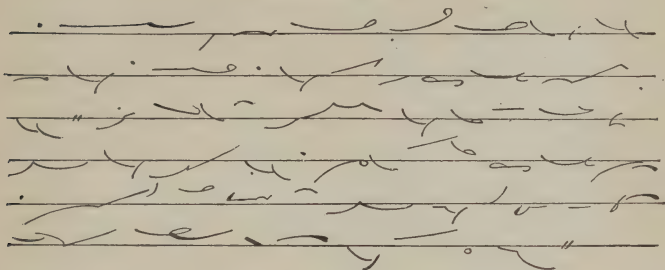
Simplified Terminations.—Greater simplicity in the writing of the four classes of terminations treated on pp. 91 and 92 has been attained. They are classified in two groups instead of four, and all the individuals of each group are expressed in a similar manner.

FIRST GROUP.

| | | | | | | | |
|------|-------|--------|---------|--------|---------|----------|---------|
| act | acted | acting | action | active | actile | activity | actment |
| ect | ected | ecting | ection | ective | ectious | | |
| ict | icted | icting | iction | ictive | ictious | | |
| oked | octed | octing | ocation | | octious | | |
| uct | ucted | ucting | uction | uctive | uctious | | |

Any individual of this class is expressed by writing its initial vowel opposite the end of the preceding letter.

ILLUSTRATION.



Key.—The members of this assembly were *sel-ected* and *el-ected* to *en-act* a measure, the *en-actment* of which ought long since to have been *eff-ected*. It was *exp-ected* that it would be *en-acted* early in the session, and that its *en-actment* would have *eff-ected* the *corr-ection* of an evil long since *con-tracted*. The *con-viction* daily strengthens that its *non-enactment* is ground not only for the *red-uction* of salaries, but for the *ev-iction* of the whole body.

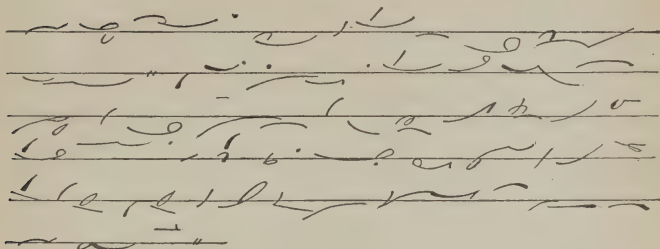
SECOND GROUP.

| | | | | |
|-------|--------|---------|---------|--------|
| bated | bating | bation | batious | bative |
| bited | biting | bition | bitious | |
| buted | buting | bution | butious | butive |
| cated | cating | cation | cacious | cative |
| cuted | cuting | cution | cutious | cutive |
| dated | dating | dation | datious | dative |
| dited | diting | dition | ditious | |
| fitd | fiting | fitient | fitious | fitial |
| futed | futing | fusion | | |
| gated | gating | gatient | gatious | |
| | giting | | gitious | |
| lated | lating | latent | latious | latial |

| | | | | | |
|---------|----------|----------|----------|----------|--------|
| luded | luding | lusion | lucious | | |
| mated | mating | mation | matious | mative | |
| mitted | miting | mission | | | |
| muted | muting | | | | |
| nated | nating | nation | nacious | native | ntial |
| nited | ning | niton | nicious | nitive | nitial |
| nuted | nuting | nunition | nucious | nutive | |
| pated | pating | patient | pacious | | |
| priated | priating | | | priative | |
| puted | puting | | | | |
| quated | quating | quation | quatious | | |
| quited | quiting | | | | |
| rated | rating | ration | ratious | rative | |
| rided | riding | rition | ritious | | |
| sated | sating | sation | satious | sative | |
| sited | siting | sition | sitious | sitive | |
| suaded | suading | suasion | | | |
| tated | tating | tation | tatious | tative | |
| tited | titing | tition | titious | titive | |
| tuted | tuting | tution | tutious | tutive | |
| vated | vating | vasion | vacious | vative | |
| voted | voting | votion | | | |
| xuded | xuding | xation | xatious | | |
| zated | zating | zation | zatious | zative | |

Each of the foregoing terminations is clearly expressed by writing its initial consonant opposite the end of the preceding letter.

ILLUSTRATION.



Key.—This dele-gation takes a po-sition in oppo-sition to such pro-fusion of do-nations. After reading the con-stitu-tion the oppo-sition were ready for the col-lation, and such con-fusion as each poli-tician, without dispu-tation, with grand appre-ciation made a wise appro-priation, while the smiling host looked on with bland appro-bation as li-bation after li-bation in wild intoxi-cation increased their ad-miration for this glorious-nation.

Words beginning with two vowels, both of which are sounded.—Such words as Iowa, Ionian, æolian, iambic, are written in full, without reference to position on the line; or the two initial vowels may be written on the position of the following consonant, as two initial consonants are often written on the position of the following vowel. In such words as either, each, euchre, etc., only the vowel which is sounded need be written.

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Letters are frequently received by the publishers, asking for lessons by correspondence. Lessons are given by the author, by mail, at one dollar a lesson, or he carefully corrects any writing that learners may send at 50 cents a letter page. The money must accompany the application for lesson, or the sheet to be corrected. In ordering lessons state how much attention you have given to the art. Orders for lessons and all inquiries about the art must be accompanied by postage stamps for reply.

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